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# GAMES AND DANCES

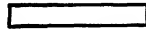
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A SELECTED COLLECTION OF  
GAMES, SONG-GAMES AND DANCES  
SUITABLE FOR SCHOOLS, PLAY-  
GROUNDS, GYMNASTIC ASSOCIA-  
TIONS, BOYS' & GIRLS' CLUBS, ETC.

*By*

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*Third Edition—Revised and Enlarged*

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## PREFACE

INCREASED attention to the physical welfare of children and adults, also the greatly increased number of playgrounds, has created a demand for a separate and enlarged edition of those activities of the Philadelphia "Hand-books of Lessons in Physical Training and Games," found under the headings of Games, Song-Plays, Dances and Roundels.

The plan followed in the other books is also adhered to here, namely, the games and dances suitable for children or adults of each particular school-grade or age-group are printed together. This procedure places into the hands of a teacher a graded selection of tried and effective games and dances. The games and dances are arranged in nine progressive grades. Games marked (R) can be played in a room as well as in a playground. In an appendix a limited selection of "quiet games" and "problems" for hot weather is presented. This is followed by a list of track and field events which may be undertaken on the average playground, and by the records which the ordinary boy and girl should make. Then come seven compositions suited for mass drills on play days or field days. Lastly comes much valuable information relating to the space necessary for different kinds of play, to play-courts, to the preparation playground teachers should have, to programs, salaries, etc., etc.

Games and plays may be classified (a) into play activities upon stationary apparatus of various kinds, and (b) into play without stationary apparatus. Into the first group fall the playful activities upon the swinging and traveling rings, giant strides, swings, low horizontal bars, ladders, poles, teeter boards, and like forms of suitable play apparatus for children and adults. These are all forms of appliances upon which any one without gymnastic training and without the aid of a teacher of gymnastics or of play may amuse himself to his heart's content. Quite a number of easy "stunts" may be performed upon such apparatus.

Into the second group, namely, play without stationary apparatus, fall all the play activities we know under the name of games. Guts Muths, in his classic book, "Games for Practice and Recreation," divides all games

into two classes—motion games and quiet games. In playground work we are interested mainly in games of motion, and in such forms of these as are found in the sub-division of “games which train observation and sense-judgment.” These latter games may again be divided into so-called “teasing games” and “team games.” The team games may again be sub-divided into games of low and of high organization. In games of low organization all participants play practically all parts of the game. In games of high organization the team is divided into distinct groups, the members of each group performing some strictly defined part of the play.

Teachers often make the mistake of thinking that teasing games, like “Jacob, Where Are You?” “The Beetle Is Out,” “Cat and Mouse,” “Pussy Wants a Corner,” “Spin the Plate,” or games of imitation, like “Railroad,” “Steamboat,” etc., do not appeal to children over 8 years of age. They do; even adults like to play such games. But the interest in them lasts only a short period. All players, even young children, soon tire of them.

What, then, makes some games appeal to players seemingly at all times? When such universally popular games, like most ball games, are analyzed, we find that their activities consist of chasing, throwing, striking, catching and like fundamental movements. Now, while each separate one of these activities interests us, it is only as the difficulty of the execution of each separate activity is increased, or as several of these activities are combined into a game, that our interest also increases. And if we study and inquire into the reason for this increased difficulty in games we find that it is principally the mental requirements which make games more difficult. Very often the physical requirements are not increased at all in games that are of great interest to older children and to adults. Note the following gradations of games where the physical activities are practically unchanged, but where, on account of the added, unforeseen incidents, a simple game for young children becomes a game for adults—*e. g.*:

A. (1) Plain Tag, (2) Cross Tag, (3) Last Pair Run, (4) Three Deep, (5) Rabbits, (6) Prisoner's Base; or

B. (1) Toss a Ball to a Player, (2) End Ball, (3) Corner Ball, (4) Center Ball, (5) Captain Ball; or

C. (1) Toss a Ball Into a Box on the Ground, (2) Toss a Ball Into a Suspended Basket, (3) Chase Ball, (4) Basket Ball.

Every teacher should know these facts, as without them he is prone to lose his bearings. A fact never to be lost sight of is, that as more intricate psychic elements enter into the composition of a game such game will appeal more strongly to older players. If this is once understood it can readily be seen why even such fundamental activities as running, jumping, vaulting, climbing, swimming, etc., do not hold the interest of participants for any great length of time. As soon, however, as the element of competition (a mere psychic addition) is introduced the interest increases. This competition may be against other players, or it may be in the form of striving for a standard which every boy or girl of a certain age or of a specified school-grade should reach (exemplified by the "Efficiency Tests" or "Button Tests" found in many cities, see pages 288-297). If, eventually, a number of players are formed into a team and are pitted against another team, the welfare of the group, of the school, of the community, is another added psychic element. When used for team competition one finds that the fundamental activities spoken of above, which in their simple form do not hold the interest of the participants for any length of time, are indulged in for much longer periods and with greater zest. The best types of games offer to the players both physical and mental difficulties. Games that afford a wise combination of physical and mental requirements are, therefore, an admirable means for physical, mental and moral training.

Instruction in plays and games should embrace a presentation of the central idea of the game or exercise to be learned; a statement of the physical, mental and moral effects (couched in language the player can understand); an explanation of the advantages and dangers of the game, and an outline of the rules with the reasons for the same.

Experience has shown that even in cold weather it is advisable for boys and girls to play in light-weight clothing. Hats and caps, except in very cold weather, should not be worn. Shoes without heels, but with broad soles, should be worn whenever possible. Girls should be encouraged to wear bloomers; unless they wear bloomers they should be forbidden to indulge in forms of exercise upon play-apparatus which cause their skirts to fly upward. The wearing of corsets should be discouraged continuously.

The natural expressions of joy or happiness caused by play should not be suppressed nor discouraged. Games and plays should give to the players opportunities to indulge in running, catching, dodging, throwing, etc., to their heart's content. The laughing and shouting engendered by play are excellent forms of training for the respiratory organs, and as nerve-tonics they hold a high place. The emotions aroused by play should, however, find a natural expression. They must not be allowed to degenerate into roughness and rudeness. Order and harmony must prevail on all playgrounds if play is to be of the greatest benefit to the players. Play, therefore, demands supervision. This supervision must be sympathetic. It should consist mainly of the organization of activities suitable to each particular playground, to each group of players and to the time of the year. It should give all players an equal chance, and it must never degenerate into a "schoolmastering" of the players.

A liberal supply of good drinking water is a necessity on a playground. The players should be cautioned not to drink hastily, and not to drink too much water at a time. Toilet facilities, also, are a great necessity. The toilets should be placed so that they can easily be overseen.

Games, as a rule, should be played in the open air. During the hottest part of the summer-days, also on days with excessive humidity, teachers should select games that do not demand much running. On cold winter days games must be chosen that continuously keep all players in vigorous action. Experience has shown that there are very few days during the year when suitable games cannot be played.

While this book presents a rather large number of games for each grade and age, it would be a mistake to try and teach all of them. A large selection is presented, so that teachers may find a sufficient number of good, lively games from which they may select those suited to their needs or conditions. A few new games should be taught during each school-year, so that at the end of its school-life every child will thoroughly understand and play a goodly number of real gymnastic games. What children—and adults—need is not an infinite number of games and dances, etc., but sufficient time and space to indulge in games and other physical activities suited to their age and to the season.

There is another mistake often made by inexperienced teachers. This is the tendency continually to change standard games. All true games are a natural growth. They have sprung into existence because there was a demand for the organized activity which resulted in a game. It is wise, therefore, not to depart from the fundamental forms of the best games. Variations, naturally, will suggest themselves. Temperature, space, equipment, the number of players, etc., will at times make it necessary and proper to vary games, but the true teacher will soon feel that players instinctively prefer the fundamental forms "as a regular diet."

Many games printed in this book were published in "Mind and Body," Milwaukee, Wis. The "Spring Song" and "Summer Breezes," by Arthur Richards; "The Wind" and "See-Saw," by W. B. Olds, from "Songs and Games for the Schoolroom," are from Novello's "Series of School Songs," and are printed by permission of the publishers, Novello, Ewer & Co., New York, N. Y. "In the Barn," by Charles Lindsay, and "Eros" by George Dudley Martin, are printed by permission of the publishers, Theo. Presser Company, Philadelphia, Pa.

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Permission to use songs or games was kindly given by the Milton Bradley Company, Springfield, Mass., for "Have You Ever Seen a Lassie," "Drop the Handkerchief," "Circles," and "Let Us Chase the Squirrel," by Miss Mari Ruef Hofer, for "How D'ye Do, My Partner," and "Needle's Eye," and by Mr. Jakob Bolin for "The Carrousel" and "I See you."

My thanks are further due to Mr. Emil Rath, dean of the Normal College, Indianapolis, Ind., for the contribution of numerous dances; to Miss Elizabeth O'Neill, supervisor of playgrounds, Philadelphia, for the plays and song-games for young children, and, finally, to Mr. Enoch W. Pearson, director of music, public schools, Philadelphia, for the arrangement of the music for many dances.

WILLIAM A. STECHER.





## SECOND EDITION.

The many letters of appreciation received from practically all parts of the globe show that the arrangement of games and dances by age-groups and by grades has helped many teachers in their playground and school work. Although the present edition is enlarged considerably, the idea underlying the original book of presenting a limited number rather than many games and dances is still adhered to. After a new teacher has found himself in playground work, and he thoroughly knows most of the games and dances in this book applying to his particular problem, then he can use the larger games and dance books with much more profit.

My thanks are due to many teachers of physical training who by their suggestions have helped to increase the value of GAMES AND DANCES.

WILLIAM A. STECHER.

May, 1916.



### THIRD EDITION.

The great war, naturally, has affected all forms of education and training. The changes in physical training work that have been suggested by the war are to be found in a simplification of the physical training material used, in a greater stress upon fundamental activities, and in a stronger emphasis upon mass athletic competition.

In this edition there have been added, therefore, beside many new games and dances, a very simple course in physical training, a chapter on the most usable forms of mass athletics and a teacher's guide for the coaching of the more common forms of athletic events. The course of study in physical training is based upon a few fundamental track and field events, and a carefully selected set of games for each school grade. Where the conditions are favorable these activities should be augmented by folk dances for each school grade.

Recent years have seen a great increase in the use of dances for physical development. The chief value of folk dances in physical education is that with a minimum of equipment they provide vigorous, enjoyable exercise in a comparatively small area. The dances selected for the course of study spoken of were chosen on account of their vigor, simplicity of steps and provision for limited or large numbers. They have been used in mixed classes, and have proved equally enjoyable to boys and girls. Heretofore there has apparently been no definite custom as to the direction in which the circular dances move. In these descriptions all dances which progress in the line of march have been directed counter-clockwise. They are thus made to harmonize with the general direction of ballroom dancing and of gymnastic marching.

The basis of the more spectacular parts of all pageants, plays and festivals is to be found in the marches, drills and dances as exemplified in the more advanced physical training work. Under the direction of Mrs. Bertha Fisher Welling and Miss Janet Walter the members of the physical training department of the Philadelphia Public Schools wrote and produced a pageant entitled: *The Revival of the Play Spirit in America*. There have been so many requests for copies of this elaborate production that the complete composition is included in this edition.

WILLIAM A. STECHER.



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# GAMES AND DANCES

## SONG-GAMES

### FOR CHILDREN UNDER NINE YEARS

Many games and dances described for the lower grades in this book may with perfect propriety be selected for older children and adults.

#### We All Stand Here.

The musical score is written for a piano and voice. It consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, and contains the lyrics: "We all stand here in this nice ring And as we stand we gai - ly sing, Now". The piano accompaniment is in the same key and time, featuring a simple harmonic accompaniment. The second system continues the vocal line with the lyrics: "clap your hands for this is fun, The one I touch shall quick - ly run." and ends with a double bar line. The piano accompaniment also continues and ends with a double bar line.

We all stand here in this nice ring And as we stand we gai - ly sing, Now

clap your hands for this is fun, The one I touch shall quick - ly run.

The children stand in a ring, joining hands. One child is chosen to be the runner, who leaves the ring and walks around the outside until the words of the song, with the accompanying action, indicate the time the pursuer must leave the ring to give chase. If the runner is not caught before he reaches his place in the ring the children clap hands and the game proceeds as before.

## Drop the Handkerchief.

By a Wheelock Graduate, '01,

*Moderato.*

The musical score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderato'. The melody consists of three lines of music. The first line contains the lyrics 'Round the ring {she/he} goes. Drop the handkerchief, Drop the handkerchief,' with triplets of eighth notes indicated by a '3' below the staff. The second line contains the lyrics 'Where {she'll/he'll} drop it no-bod-y knows, Tra la, tra la, tra la!' with a triplet of eighth notes and a final triplet of eighth notes. The third line continues the melody with a final triplet of eighth notes. The score is written in a single system with a repeat sign at the end.

Round the ring {she/he} goes. Drop the handkerchief, Drop the handkerchief,

Where {she'll/he'll} drop it no-bod-y knows, Tra la, tra la, tra la!

Copyright by Milton Bradley Co., Springfield, Mass.

This is a melody first published in the *Kindergarten Review*, and sung while playing a game similar to "The Beetle Is Out," described among the games for the third grade. The players, standing closely together, are formed in a ring facing toward the center. One player, with a handkerchief in his hands, walks around the outside. During the singing, "Where He'll Drop It, Nobody Knows," he drops the handkerchief behind a player standing in the ring. This player must pick it up, pursue the one who dropped it and try to tag him before he reaches his place in the ring.

# Let Us Chase the Squirrel.\*

Words and Music by Annie L. Preston.

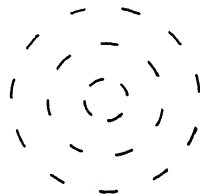
*Lively.*

1. Let us chase the squir - rel, Up the hick - o - ry, down the hick - o - ry,  
 2. If you want to catch me, Up the hick - o - ry, down the hick - o - ry,  
 Let us chase the squir - rel, Up the hick - o - ry tree.  
 If you want to catch me, Learn to climb a tree.

Copyright by Milton Bradley Co., Springfield, Mass.

A game of pursuit, in which there is an obstruction, necessitating more alertness and cunning (dodging) on the part of the one pursued.

The children stand apart, in concentric circles or in straight rows, representing trees. Two children are chosen, one to be the runner and the other to be pursuer.



Care must be taken that the spaces between the trees will permit freedom in running between and dodging in and out and around in any direction until the end of the song, when the successful evader is vigorously applauded. Each child ought to know his position in the game, and at the end of each game each child chooses one to take his place, saying: "You are to be the squirrel"; or "You are to *chase* the squirrel."

# GAMES AND DANCES.

## Did You Ever See a Lassie?

E. S.

*Allegro.*

Did you ev - er see a las - sie, a las - sie, a las - sie, Did you

The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature (C). The piano accompaniment is in treble and bass clefs, also in common time. The key signature has one sharp (F#). The vocal line begins with the lyrics 'Did you ev - er see a las - sie, a las - sie, a las - sie, Did you'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

ev - er see a las - sie do this way and that? Do

The second system of musical notation. The vocal line continues with the lyrics 'ev - er see a las - sie do this way and that? Do'. The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

this way and that way? Do this way and that way? Did you

The third system of musical notation. The vocal line continues with the lyrics 'this way and that way? Do this way and that way? Did you'. The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

ev - er see a las - sie do this way and that?

The fourth system of musical notation, which is the final system on the page. The vocal line concludes with the lyrics 'ev - er see a las - sie do this way and that?'. The piano accompaniment concludes with the same rhythmic pattern, featuring a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

The children are formed in a ring, facing inward. A lassie (or a laddie) is chosen, and takes her place in the center. All sing. When singing "Do this way and that," the player in the center shows a movement that may be performed by all players. Upon seeing the chosen movement, all players imitate it while singing the rest of the song. The movement chosen should admit of being performed in the rhythm of the song. This game gives a fine opportunity for creative activity. The teacher should give as much opportunity for freedom of choice as the game may suggest.

## How D'ye Do My Partner?

Swedish.

*Moderato.*

How-d'ye do my part - ner, How dy'e do to - day?

Will you dance in the cir - cle? I will show you the way.

Repeat, skipping with a chorus of tra-la-la during the skip.

This may be played as a very simple skipping game for very little children. The children stand in a circle, one child steps in and chooses a partner, as the words indicate, then two, or more, children choose, etc. The children in the circle clap in time to tra-la-la.

For older children the game may be played in the form of a folk dance. Count off 1, 2, around the circle. The odd number steps into the circle and faces the child to the left, thus forming a double circle.

When singing, "How d'ye do, my partner," the partners bow to each other; "How d'ye do to-day," the partners shake hands.

“Will you dance in the circle?” } Cross arms, grasping hands, and face to  
 “I will show you the way.” } the head of the circle, taking a position for  
 skipping.

During the chorus of “Tra-la-la,” skip around the circle until arriving at one’s place; the children on the outer side of the circle remain in place, those on the inside move forward to the next partner. Then repeat the whole play as often as desired.

## The Needle’s Eye.

American.

The need - le's eye that doth sup - ply The thread that runs so tru - ly,

The first system of musical notation for 'The Needle's Eye' is in G major (one sharp) and 2/4 time. It consists of a treble and bass staff. The melody is in the treble staff, starting on G4 and moving in a series of eighth and sixteenth notes. The bass staff provides a simple harmonic accompaniment with chords and single notes.

There's many a lass that I've let pass Be - cause I want - ed you;

The second system continues the melody and accompaniment. The treble staff melody includes a dotted quarter note followed by an eighth note, and a half note. The bass staff continues with a steady accompaniment.

Be - cause I want - ed you, Be - cause I want - ed you;

The third system continues the melody and accompaniment. The treble staff melody includes a dotted quarter note followed by an eighth note, and a half note. The bass staff continues with a steady accompaniment.

There's many a lass that I've let pass Be - cause I want - ed you.

The fourth system concludes the piece. The treble staff melody ends with a half note and a quarter note. The bass staff concludes with a half note and a quarter note.

This is a song-game, similar to "London Bridge." Two children grasp hands, and by raising their arms form an arch. While singing, the other players continue to pass through the arch. When "Because I wanted you" is sung the last time the two leaders drop their arms around the child just passing under the arch. The question is then put to this one (so that the other players do not hear it), "Do you choose pins or needles?" After making a choice the child takes its place behind the one whose side was chosen. The play continues until all are caught. The players then catch a good hold of the one in front of them and a tug-of-war ensues.

## Oats, Peas, Beans and Barley.

English.

1.

Oats, peas, beans and barley grow, Oats, peas, beans and barley grow, Can you or I or

2.

an - y-one know How oats, peas, beans and barley grow? Thus the farmer sows his seed,

Thus he stands and takes his ease, Stamps his foot and claps his hands And



## Oats, Peas, Beans and Barley.—Concluded.

3.

turns around and views the land. Waiting for a part-ner, Waiting for a part-ner,

O-pen the ring and choose one in, While we all gai-ly dance and sing.

1. Front circle formation, neighbors hands grasped. One player stands in the center and is the "farmer." The other players walk in a circle left and sing the first stanza.

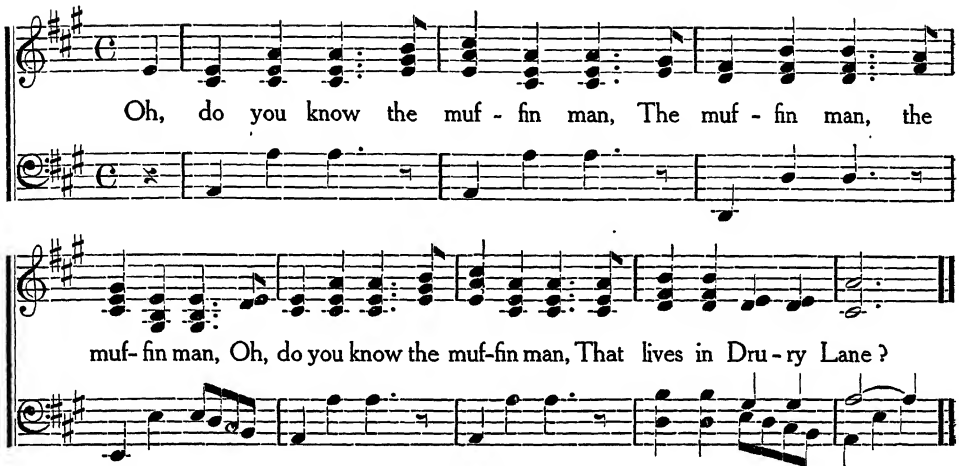
2. During the second stanza the players in the circle stand still, release grasp and go through the motions of the "farmer," who does as the song says. For instance, during the singing of the first line they imitate a farmer scattering seed, during the singing of the second line all stand in a stride position, arms folded, as though they were taking life easy. During the singing of the third and fourth lines they stamp their left foot, clap their hands and turn around (to the left or right) as though viewing the land.

3. All during the third stanza the players march in a circle left. During the singing of the first two lines the "farmer" walks up to one of the players, and as the third is sung this player steps into the circle. As the fourth is sung both skip around inside the circle, moving in opposite directions to the circle.

The one chosen into the center now becomes the "farmer," and all is repeated.

## The Muffin Man.

American.



The class is in a front circle formation, neighbors' hands grasped.

One of the pupils enters the circle and, while singing the following words, takes four skipping steps (or walking steps) forward and four backward in front of one of the players:

1. "Oh, do you know the muffin-man,  
The muffin-man, the muffin-man?  
Oh, do you know the muffin-man  
That lives in Drury Lane?"

2. The other players answer while jumping in place, with hands on hips:

"Oh, yes, I know the muffin-man," etc.

The one addressed and the one in the center then take hands, and while skipping around the inside of the circle, sing:

"Now, two of us know the muffin-man," etc.

Those in the circle clap hands and jump in place.

The play is then continued by these two players repeating 1 in front of two others.

Then the four sing while skipping around in the center:

"Now, four of us know the muffin-man," etc.

When all the players have partners, they skip in a circle and sing:

"Now, all of us know the muffin-man,  
The muffin-man, the muffin-man;  
Now, all of us know the muffin-man  
That lives in Drury Lane."

## One By One.\*

B. E. Hailmann.

1. One by one, one by one, One by one, here we go! With

mer - ry hearts and cheer - ful song, As we march in a sin - gle row With

mer - ry hearts, and cheer - ful song, As we march in a sin - gle row.

\* Copyright by B. E. Hailmann.

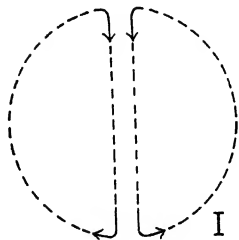
### FIRST STANZA.

The children stand in a circle, which has been divided into two parts, each part having a leader. When beginning to sing, they face their leaders, following them through the center and then outward to their original position.

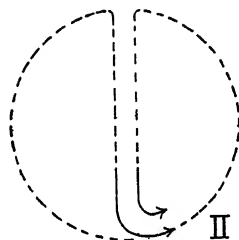
Repeat these movements and stand until the song ends. (See Diagram I.)

### SECOND STANZA.

Two by two, two by two,  
Two by two, here we go!  
Now we arch the way, in long array;  
We will creep thro' the double row.  
Now we arch the way, in long array;  
We will creep thro' the double row.

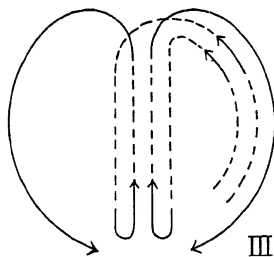


Again march through the center, joining hands. When arriving at the opposite side of the circle march to the left (by twos), to the starting point. (See Diagram II.) Then again march through the center; halt and face partner, raising the grasped hands to form an arch. The leaders march through the arch, the others following. One leader then marches to the left and the other to the right around the circle. (See Diagram III.)



### THIRD STANZA.

Hand in hand, hand in hand,  
Hand in hand, here we go!  
Now we make the ring, and gaily sing,  
With a ho, ho, ho, ho, ho;  
Now we make the ring, and gaily sing,  
With a ho ho, ho, ho ho!



The partners join hands and dance around the circle, as the words indicate, clapping hands when singing "With a ho, ho, ho, ho, ho!"

Repeat as often as desired. When singing the first stanza the leaders march through the center as indicated in Diagram I.

## Jolly is the Miller.

English.

Jol - ly is the mil - ler who lives by the mill, The

wheel goes 'round with a right good will; One hand in the hop - per and the

oth - er in the sack, The right steps for-ward and the left steps back.

This song-game may be played by adults and children. The players form a circle composed of couples. When teaching the game to children, play at first without the miller (the player who has no partner and who is in the center). Starting the game, the players sing and march in the circle. At the words, "The right steps forward and the left steps back," the children do as indicated. As soon as this changing of partners is well understood add the miller. Now, as change of partners takes place, the miller tries to get a partner. If he succeeds, the player left without a partner becomes miller.

# GAMES AND SONG-GAMES

## FOR CHILDREN OF SIX TO NINE YEARS

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*First School-Grade.*

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### CAT AND MOUSE. (Cat and Rat.)

The players stand in a circle facing inward, grasping hands. The teacher chooses one child as the cat, who stands outside, and another child as the mouse, who stands inside the circle. The cat tries to catch the mouse, who runs in and out of the circle. When the mouse is caught, or when the teacher finds the two have run enough, they return to their places, and the next two players standing to the right become the cat and mouse.

As the children become more proficient, or when the cat is very active, the players try to prevent the cat from catching the mouse by suddenly lowering their arms after the mouse has slipped through the circle.

### WHAT ARE YOU DOING IN MY GARDEN? (Garden Scamp, Fox and Gardener. Cat and Mouse Variation.)

The players stand in a circle with hands grasped. One player, without the circle, is the gardener, and another within is the thief. The following dialogue, then ensues:

Gardener: "What are you doing in my garden?"

Thief: "I am eating apples" (or any other fruit).

Gardener: "Who gave you permission?"

Thief: "Nobody."

Gardener: "Then escape if you can."

The thief now runs out of the circle underneath the arms of two of the players, then runs anywhere, in and out, till he finally re-enters the circle by the opening through which he first passed out. The gardener all the while pursues him, following him in all the turns he makes, and tries to touch him before he can re-enter the circle through the right opening. If successful, the

gardener chooses a new thief, the caught one taking his place in the circle, and the play goes on as before. If the gardener does not catch the thief, or makes a mistake in following in his path, he forfeits his part; the thief now becomes gardener, chooses a new thief, and the former gardener returns to the circle.

### LONG JUMPING ROPE.

Form the children in a column of twos. Tie one end of the rope to a post, or let a pupil hold it. Swing the rope in a circle toward the class, and at first let them run through at will. Later let them run through at every second swing. After that let them catch hands by twos and run through at every second swing.

After the running is accomplished fairly well, take up the jumping over the rope. The rope must be held so lightly that if any child in jumping touches it, the rope will fall. Insist that all jumping is done on the balls of the feet.

Lastly, take up the jumping "in the rope." Let a child run in, jump twice, or three times, and then run out. Later have this done by twos.

### JUMPING ROPE. (R.)

A pupil holds one end of the rope and the teacher the other. The rope must be held so lightly that if any one touches it, it will fall to the floor.

The first row rises and passes to the front. Now swing the rope in a circle toward the class. Let each one run through the rope. (See that the children run on the balls of their feet.) Then let the second row rise, face to the rear and follow in the course of the first, etc.

Variations: As described in the preceding game.

### RUNNING RACES.

Arrange your class in ranks of six or eight. Put a chalk-mark on the floor where the first rank stands and another one about twenty to thirty feet away. At the commands "Get ready" and "Go," the ones in the first rank run toward the goal. They re-form a few steps back of the goal line, while the second rank steps up to the starting line, etc.

Races over a short distance may also be had by allowing the contestants to hop on one foot instead of running.

In a clear yard or on grass, little boys also enjoy a short race on "all fours." Upon command they get down on hands and feet (not knees) and race.

### HAND TAG. (R. May also be played in the yard.)

Arrange the class in an oval in the space in front of the seats. All pupils raise their arms forward, palms up. One of the class passes along the inside of the oval and tries to tag the hand of a pupil. As soon as the tagger tries to slap a hand, it should suddenly be lowered. Who is tagged three times is out of the game. Change the tagger frequently; or play the game so that he who is tagged takes the place of the tagger. In crowded rooms the seats may be raised and the pupils stand between the desks, the tagger walking up and down the aisles. In the yard this game is played in a circle.

### SQUAT TAG. (R.)

The children move about; any one may be tagged who does not quickly bend his knees and "squat" when the tagger approaches. The one tagged when not squatting is "it."

### SKIP TAG. (R. May also be played in the yard.)

Arrange the class in a half circle in front of the seats. One of the class skips along the front, tagging a comrade. The tagged one skips after the tagger, trying to catch him. The tagger skips around the outside of the room (where the aisles are usually wide, so that no one can stumble) until he reaches his place. Now the second pupil is tagger, and so on. Insist on skipping on the balls of the feet and allow no running, and this will be a safe room game.

In the yard this game is played in a circle, the children facing inward, the tagger being on the outside.

### FOLLOW THE LEADER. (R.)

One player is chosen as leader, and at the head of a line of players leads them around, in and out, over obstacles, running, hopping, and doing various evolutions, each player following the movements of the leader as exactly as possible. The teacher should at times change the leader.

A variation of this is to have the leader stand facing the line of players and do various movements of any part of the body, the others following as rapidly and accurately as possible.

### BALL GAMES

In the lowest grades beanbags (about 5 x 6 inches) are used. Each pupil should have a beanbag. Arrange your class in a circle facing inward.

(a) First let the children toss the bags upward, catching them with both hands.



(b) Let them toss up and catch with one hand.

(c) Arrange your class by twos, facing each other, one bag for the two players. Upon command let them toss from one to the other. Increase the difficulty by having the children catch with one hand, by having them toss high, or by increasing the distance between the players.

(d) Teacher-ball. Arrange your class in front ranks of eight. The first one is the teacher (or leader). He stands about six or eight feet in front of his rank and begins the game by tossing the bag to the one now at the head of the rank; this one tosses it back, then the teacher tosses it to the second, who returns it, etc. Whoever misses goes to the foot of the rank. If the teacher misses he also goes to the foot, the player at the head of the rank taking his place.

**CATCHING THE BEANBAG.** (R. May also be played in the yard.)

The children are in their seats. The teacher has two or more beanbags. Saying, "John, catch this," she tosses it to John. If he catches it the boys count one. The next time she throws a bag to Mary, and if she catches it the girls score one. (If a bag is not caught no score is made.) See who wins after a specified number of tosses are made.

For older children, this may be varied by letting them count two, three, etc., for each catch, and by deducting a certain number for every miss.

If you have no beanbags, make a ball by rolling up a newspaper and tying a string around it.

With older children, a small gas ball, or tennis ball may be used (as this is more difficult to catch).

**BOUND BALL.** (R. May also be played in the yard.)

Apparatus: An inflated rubber ball about six inches in diameter (a gas ball) and a wastebasket. Arrange from four to six boys in the open space on one side of the room and the same number of girls on the other side. Put the wastebasket in the center of the free space between them. The first one of the boys will throw and bounce the ball on the floor, trying to make it bound into the basket. The first girl gets the ball and tries the same from her side. Every basket made counts one point for the side that made it.

If played in the yard a box may be used in place of a basket. A large, inflated ball (basket-ball, dodge-ball, volley-ball, etc.) may also be used.


## RUNNING RACE.

Have the first four girls and four boys step to a chalk-mark on the ground, arm's length apart. Let them run to another chalk-mark, about twenty steps distant, and back again. Command, "Get ready. Run." Those who run step to the rear of their files, and the next eight get ready. After all have had a run, quickly re-form the class.

## Little Sister Come With Me.

German.

1.



Lit - tle sis - ter come with me, Both my hands I give to thee;

Come with me 'round the ring As we march and as we sing.

2.



With our heads we nod, nod, nod, With our fin - gers shake, shake, shake,  
With our feet we tap, tap, tap, With our hands we clap, clap, clap,

Then we dance, then we sing, Then we glad - ly dance and sing.

## LITTLE SISTER COME WITH ME (German).

Steps: Marching, skipping.

Formation: Double circle of couples, boy on the left of girl, left sides toward center.

Music: Two parts of 8 measures each. The last 4 measures of Part I are repeated and all of Part II. Polka rhythm (2 counts to a measure).

## PART I.

Little sister come with me;  
Both my hands I give to thee.

Partners bow to each other.

Partners cross inner arms and grasp hands.

Come with me 'round the ring  
As we march and as we sing,  
Come with me 'round the ring  
As we march and as we sing.

While singing remainder of stanza  
all march around in a circle counter-clockwise.

## PART II.

With our heads we nod, nod, nod;

Halt. Partners face and perform the movements named.

With our fingers shake, shake; shake;

Shake right forefinger three times.

Then we dance, then we sing;

Partners face in line of march, join

Then we gladly dance and sing.

hands and skip in circle counter-clockwise.

## PART III.

With our feet we tap, tap, tap;

Same as Part II. (Stamping left,

With our hands we clap, clap, clap; right, left.)

Then we dance, then we sing;

Then we gladly dance and sing.

NOTE—On the Victor record there are 16 measures following Part I, which do not appear in the music on page 17. During those 16 measures the following action is used:

Partners join inside hands, and face.

Dance would I, if I knew how;	Step sideward in the line of march, and courtesy (place other foot in rear, and bend knees).
When to dance and how to bow.	Repeat to the other side.
Please tell me what I ought to do,	Join both hands, and in four run- ning steps circle clockwise, finishing facing partner.
So I can dance the steps like you.	Four glides sideward in the line of march.
	Repeat the above 8 measures.

### CHIMES OF DUNKIRK (French).

Victor Record 17,327 (Chord—Dance is played twice).

Steps: Running, marching.

Formation: Single circle of couples, facing center, boy on the left of girl.

Music: Two parts of 8 measures, first part repeated and played once after second part. Polka rhythm (2 counts to a measure).

#### PART I.

Measures:

2. Partners face. Beginning left, march three steps in place and pause (counts 1 to 4).
2. Clap hands three times and pause (counts 5 to 8).
4. Grasp partner's hands, arms sideward, and beginning left, run in a small circle clockwise, turning once and slightly turning body left (counts 9 to 16).
8. Repeat above 8 measures (counts 1 to 16).

#### PART II.

8. All face center, grasp hands and beginning left, with sixteen running steps circle clockwise (counts 1 to 16).
8. Repeat 8 measures of Part I (counts 1 to 16).

## WORDS.

||:Come now mark time with me,  
 And clap your hands in glee,  
 And when the chimes so sweetly sound  
 Join hands and swing around.:||—*Fine*.

Step away with me,  
 Oh step away with me,  
 Oh step away with me  
 With a one, two, three.—*D. C.*

NOTE—Music may be found in “Folk Dances and Singing Games,”  
 E. Burchenal; “Children’s Song Games,” Mari Hofer.

## OUR LITTLE GIRLS (Swedish).

Victor Record 17,510 (Introduction, chord—Dance is played three times).

Steps: Marching and skipping.

Formation: Single circle, all facing center, hands joined, several boys or girls inside circle.

Music: Sixteen measures, repeated. Polka rhythm (2 counts to a measure).

## PART I.

Measures:

8. Dancers forming large circle, beginning with left foot, march in a circle counter-clockwise, two steps to a measure, swinging joined hands in and out, in time with music. At the same time dancers inside circle march in opposite direction, keeping close to large circle (counts 1 to 16).

8. As they sing the words “And if” those within the circle choose partners from circle. Those in circle close gaps and continue marching in same direction, while couples continue the march inside (counts 17 to 32).

## PART II.

## Measures:

4. Those in circle skip in same direction, while couples in center join hands and skip around in place clockwise (counts 1 to 8).

4. All skip in opposite direction (counts 9 to 16).

8. As they sing the words "And if you will be," all march again in the same direction as before (counts 17 to 32).

At the end of the chorus there is a short pause during which those who were originally in the center quickly take places in the circle, leaving their partners inside.

## WORDS.

Our little girls (or boys) we know,  
When to dancing they go,  
Would like a boy (or girl) to know,  
With whom to dance just so.  
And if you will be  
A partner to me,  
Just put your hand in mine,  
And dance so merrily.

Then boom-fa-ra-la, boom-fa-ra-la, boom-fa-ra-la-la,  
Yes, boom-fa-ra-la-la, yes, boom-fa-ra-la-la,  
And if you will be  
A partner to me,  
Just put your hand in mine,  
And dance so merrily.

NOTE—Music can be found in "Dances of the People," Burchenal.

## Dance of Greeting.

(DANISH.)

Words by Eva E. Linn.

Clap, clap, partner, Clap, clap, neighbor, Stamp, stamp, turn yourself around, Clap, clap, part-ner,

Clap, clap, neighbor, Stamp, stamp, turn yourself around, Danc-ing so mer-ri-ly, so

mer-ri-ly we're danc-ing, Danc-ing so mer-ri-ly, so mer-ri-ly, heigh oh!

Victor Record 17,158 (Chord—Dance played five times).

Steps: Courtesy, running.

Formation: Single circle of couples, facing center, boy on the left of girl.

Music: Two parts of 8 measures. Polka rhythm (2 counts to a measure).

## PART I—Greeting to all the dancers.

Clap, clap, partner,

1. Clap hands twice, face partner, and execute a courtesy (step backward with foot farthest from partner, pointing other foot and bending trunk forward)

Clap, clap, neighbor,

2. Clap hands twice, at the same time turn on the balls of both feet, face neighbor (away from partner) and execute a courtesy.

Stamp, stamp,

3. Face the center, stamp twice, first with the foot farthest from partner, then with the other foot.

Turn yourself around,

4. With three running steps execute a whole turn, beginning with facing away from partner.

Clap, clap, partner,

5. Repeat 1, 2, 3, 4.

Clap, clap, neighbor,

Stamp, stamp, turn yourself around.

PART II—Represents pleasure of all being together and should be rollicking and full of fun.

1. Dancing so merrily, so merrily  
we're dancing,  
Dancing so merrily, so merrily,  
heigh oh!

1. All grasp hands, face left, and beginning left, 16 running steps forward (around the circle clockwise).

2. Dancing so merrily, so merrily  
we're dancing,  
Dancing so merrily, so merrily,  
heigh oh!

2. Same, counter-clockwise.



# GAMES AND SONG GAMES

## FOR CHILDREN OF SEVEN TO TEN YEARS

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### *Second School-Grade.*

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#### CAT AND MOUSE.

The cat and mouse game described in games of Grade I can be made more difficult for older pupils by

(a) Having two cats and one mouse. In this form the players must assist the escaping of the mouse by obstructing the way of the cats.

(b) Arranging your class in two concentric circles and having one cat and one mouse.

(c) The players may be divided into groups of four or five who form small circles by grasping hands. These groups stand five or six steps from each other. The mouse runs into and out of the circles, or it dodges about among them until caught by the cat, or until it is relieved by another player.

(d) The players are arranged as in (c), but there are two mice. If, now, one mouse runs into a circle (into a hole) the other must run out. This form of the game requires much skill on the part of the players. It therefore appeals also to older players.

#### CHANGE TAG. (Lane Tag.)

This is a form of tag in which the players are formed in front ranks of six or eight, with grasped hands, the ranks being two steps apart. Upon the command, "left face," the players release their holds, face left and immediately grasp hands with their new neighbors. This facing brings about new paths (lanes) between the ranks. The play itself is like plain tag. The teacher chooses two children, one of whom is "it." He tries to tag the other, who runs up and down the paths between the ranks. The teacher should frequently change the paths by commanding left or right face.

## SPIN THE PLATE.

The players form a circle and are numbered 1, 2, 3, etc. The leader is inside the circle. He holds a disk or plate in his hand, and, setting it on edge on the floor, gives it a quick twist. While it is spinning he calls out some player by his number, who rushes forward to catch the plate before it settles flat. If successful he becomes leader, and the former leader takes his place in the circle. If unsuccessful he returns to his place, and the leader spins the plate again, calling another number.

Older players may also be required to clap their hands once or twice, in front or behind the body, hop, turn around, etc., before starting to catch the plate.

## HOOP TOSS WITH PEG BOARD.

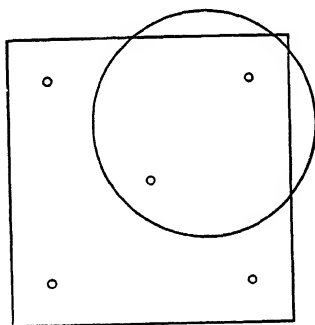
The apparatus consists of a board one foot square having on it five pegs three inches high. (See diagram.) The hoop is approximately ten inches in diameter. The object of the game is to toss the hoop so that it will fall over one or more pegs. Each peg encircled by the hoop counts one. If, therefore, the hoop encircles one peg this counts one, if two pegs are encircled it counts two, etc. The center peg, however, counts double. A corner peg and the center peg encircled by the hoop would count three points. If each peg were to count three, the encircling of one corner peg and the center peg would count nine points. As illustrated, a throw would count three points.

This game lends itself well to a lesson in arithmetic having more interest to the child than the mere addition of 1 and 1, or 2 and 2. The fact that the center peg counts double adds another element of interest.

If used as an indoor game the players stand in line with the first desks, and the peg-boards are placed on the floor near the blackboard.

If played out of doors the distance between the throwers and the boards may be increased with the age and skill of the players.

With skillful players several hoops may be used with each board. In this case the hoops should be of different colors, so as to allow each player to distinguish his hoop easily.



## CATCH THE WAND. (Variation of Spinning the Plate.)

The leader stands in the center of a circle, formed by the other players, holding a wand upright, his first finger resting on one end of the wand, the other end resting on the floor. At any moment, by raising his finger, he allows the wand to fall to the floor, at the same time calling the name of one of the players, who must quickly rush forward and catch the wand before it touches the floor. If he succeeds in doing so he becomes the leader; if not, the game continues with the same leader until some one catches the wand.

## JACOB, WHERE ARE YOU? (R. Ruth and Jacob.)

Form your pupils in a circle, standing closely together with hands grasped. Two players are chosen by the teacher; one is Ruth, the other Jacob. Both are blindfolded. Ruth now calls, "Jacob, where are you?" Jacob answers, "Here," quickly and silently changing his place. Guided by the voice, Ruth tries to catch him. This procedure is repeated until Jacob is caught.

If the game is played in a schoolroom, form the children in an oval in the front part of the room.

## JUMP OVER. (R.)

The pupils stand in the aisles, facing their seats. At the command, "One," they place their hands on their desk and the back of their seats, rising on their toes; on "Two," they jump over the seats, landing on their toes in the next aisle. Left about face and repeat a few times.

## LONG JUMPING ROPE. (R.)

The exercises of the first grade may be made more difficult by having two, three or four pupils run through at the same time after a given number of swings. In the same manner have two (or more) run into the rope, jump four, three or two times, and then run out.

## RACING.

The races of Grade I may be made more difficult by increasing the distance to be run or hopped. The winners of each rank should now be given a chance to run against each other.

## BALL GAMES. (R.)

Children of the second grade may still use the beanbags for tossing and catching, but the games of the first grade should be made more difficult by designating the hand that tosses and catches. Hand-clapping before a bag is caught may also be required.

## BAG BOARD. (R. Faba Baga.)

The bag board is about two by three feet in size, having in it three holes of unequal diameters. It is placed slanting against a wall. At a distance of about eight to ten feet each player is allowed to toss a number of bags, trying to toss them through the holes, the smallest giving a score of fifteen, the next ten and the largest five points.

## BAG IN THE RING. (R. Bag-Toss.)

Three concentric circles are drawn, the largest about six feet in diameter. The players stand at a distance in accordance with their skill, and each throws a beanbag so that it will alight in the center circle, or as near it as possible. If it alights in the center one it counts fifteen points; in the next larger, ten, and in the largest, five. If most of the bag is over a line it is counted as being in that circle. The player scoring the largest number of points in a given number of trials or a certain length of time wins the game.

## STAND - DODGEBALL. (R.)

Apparatus: A gas ball, or a small, light beanbag. On the floor, at the front of the room, mark off a circle three feet in diameter. A boy takes his place here with one foot in the circle. From a mark about halfway across the room the pupils, one after another, get a chance to throw at the one in the circle. He is allowed to dodge the missile, but must always keep one foot in the ring. Frequently change the target.

If the game is played in the yard, place the circle near the wall or fence, so that the ball or bag does not go too far from the players.

## CATCH ME. (Come Along, Skip Away.)

Have the players form one or two circles. Choose one child as the first tagger. This child runs around the outside of the circle, tagging some one. The child tagged pursues the tagger, trying to catch him before he reaches the

place vacated by The one tagged. The one tagged now becomes tagger and the game proceeds as before. Call for lively running and prompt tagging—and do not allow the “playing of partners,” so that all get a chance to run. As a variation, have the runners run around or touch an object some distance from the circle before finishing. Another variation is to have the players skip instead of run. Still another is to have the players stand by twos or threes, who must all run when the last one is tagged. The one left over continues the game.

### LONG JUMPING ROPE.

Arrange the children in ranks of two. Fasten one end of the rope to the fence. The teacher takes the other end and swings the rope toward the pupils. At every third swing the foremost pupils run through, around the teacher and form at the rear of the column. As the children become more proficient let them run through at every second (first) swing. Also let them run through by fours, sixes, eights. Later let them run in, jump twice, and run out as the next rank runs in.

### I See You.\*

(PEEK-A-BOO.)

Swedish.

1.

I see you, I see you, Ti ral - la, ral - la, lal - la - la, I

see you, I see you, Ti ral - la, lal - la - la.

## I See You.—Concluded.

2.

The musical score is written for piano and voice. It consists of two systems, each with a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The vocal line is in a soprano register. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand. The lyrics are: "You see me and I see you, And you take me and I take you;" repeated twice.

You see me and I see you, And you take me and I take you;

You see me and I see you, And you take me and I take you.

\* Copyright, 1908, by Jakob Bolin.

Victor Record 17,158 (Chord—Dance is played nine times).

## Step: Skipping.

Formation: The children are formed in two divisions, standing 10 feet apart, facing toward center. Each division is divided into couples, one in each couple standing behind the other. Those in front have hands on hips, those in rear have hands on shoulders of ones in front.

Music: Two parts of 8 measures each. Polka rhythm (2 counts to a measure).

## PART I.

1. I see you, I see you,

1. Those standing in rear alternately bend their heads once left and right.

2. Ti-ralla-ralla-lalla-la,

2. The head is bent four times (thus playing "peek-a-boo" with opposites).

3. I see you, I see you,

3. Repeat 1.

4. Ti-ralla-lalla-la.

4. Repeat 2.

## PART II.

5. You see me and I see you,      5. On the first word all clap hands, then those in rear skip forward (passing left), and grasp both hands of those coming from the opposite division.
6. And you take me and I take you,      6. Skip around vigorously in place.
7. You see me and I see you,      7 and 8. All clap hands, skip to partner, grasp both hands, skip around vigorously in place, finishing with the two divisions again formed, the partners having changed places.
8. And you take me and I take you.

## MY BROTHER. (Mein Bruderle.)

The pupils are formed in a circle, standing in pairs, facing the leaders. The inner hands are grasped shoulder-high.

## My Brother.

Adapted from a German Students' Song.

1.

1. I've not seen broth - er for some time, For some time, for some time ;

So let's be mer - ry now And sing, sing, sing. FINE.

## My Brother.—Concluded.

The musical score consists of two systems of music, each with a treble and bass staff. The first system begins with a 'Z.' (Zig-zag) marking above the treble staff. The lyrics are: 'O sing, dear broth - er, sing, dear broth - er, Sing, sing, sing;'. The second system is marked 'D.C. al Fine.' and has the lyrics: 'O sing, dear broth - er, sing dear broth - er, Sing, sing, sing.'.

1. I've not seen brother for some time,  
 For some time, for some time;  
 So let's be merry now and sing,  
 sing, sing. } The children sing while marching  
 around in the circle.

| : O sing, dear brother, sing, dear  
 brother;  
 Sing, sing, sing. : | } Skip forward.

- I've not seen brother for some time,  
 For some time, for some time;  
 So let's be merry now and sing,  
 sing, sing; } The children sing while marching  
 around in the circle.

2. I've not seen sister for some time,  
 For some time, for some time;  
 So let's be merry now and  
 dance, dance, dance. } March forward as above.

| : O hop, dear sister, hop, dear sister;  
 Hop, hop, hop. : | } Partners face each other, grasping  
 both hands and gallop sideward to-  
 ward the leader.



I've not seen sister for some time, For some time, for some time; So let's be merry now and dance, dance, dance.	}	March forward as above.
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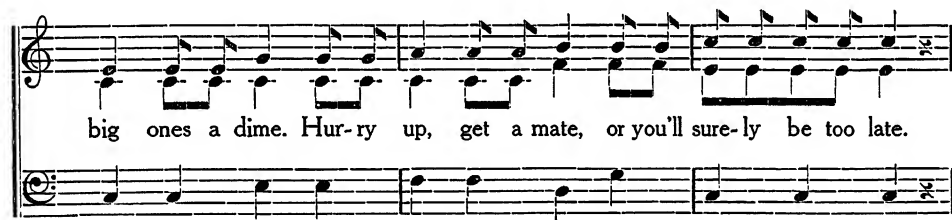
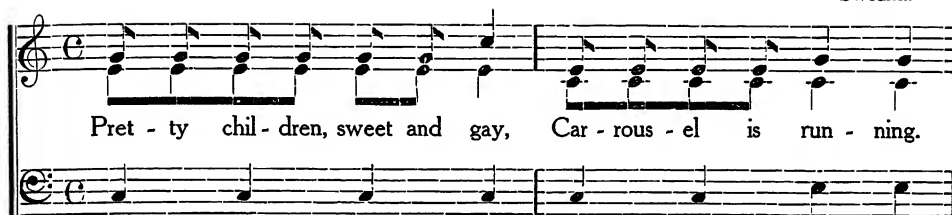
3. I've not seen teacher for some time, For some time, for some time; So let's be merry now and fly, fly, fly.	}	March forward as above.
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: O fly, dear teacher, fly, dear teacher, Fly, fly, fly.:	}	Skipping forward, the children wave their arms as if flying.
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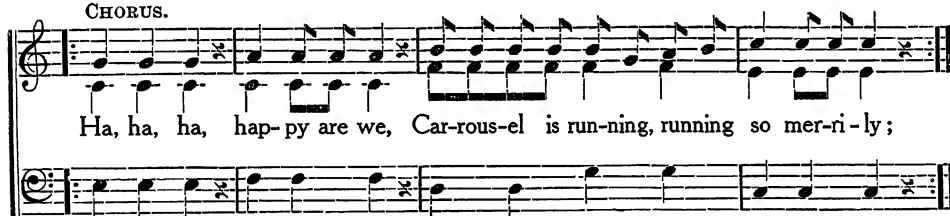
I've not seen teacher for some time, For some time, for some time; So let's be merry now and fly, fly, fly.	}	March forward as above.
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## The Carrousel.

Swedish.



## CHORUS.



Copyright, 1908, by Jakob Bolin, New York, N. Y.

Victor Record 17,086 (Introduction, chord—Dance is played four times).

(This dance represents the merry-go-round with horses and riders.)

Steps: Gallop, closing step.

Formation: Two concentric circles, facing the center. Those in the inner circle grasp hands, while those in the outer circle place their hands on the shoulders of the ones in front.

Music: Two parts. Part I, 7 measures. Part II, 4 measures. Repeated. Polka rhythm (2 counts to a measure).

PART I (Carrousel just starting).

Pretty children, sweet and gay, Carrousel is running. It will run till evening, Little ones a nickel, big ones a dime. Hurry up, get your mate, or you'll surely be too late.	}	While singing, both circles move left sideward with closing steps (step sideward left and bring heels to- gether).
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PART II (In full swing).

Ha, ha, ha, happy are we, Carrousel is running, running so mer- rily, Ha, ha, ha, happy are we, Carrousel is running, running so mer- rily.	}	The players gallop left sideward during the first two lines, and gallop right sideward during the third and fourth lines.
--	---	--

At the end of the song the players change places and the dance is repeated.

For older players a suitable variation consists of letting the inner players face about after the first rendition. Still another variation consists of letting each circle gallop in opposite directions while singing "Ha, ha, ha," etc.

CHILDREN'S POLKA (German).

Victor Record 17,327 (Dance is played four times).

Steps: Glide, three-step.

Formation: Single circle of couples, facing center, boy on the left of girl.

Music: Two parts of 8 measures each. Polka rhythm (2 counts to : measure).

PART I.

Measures:

2. Partners face, join hands, arms sideward. Two glides toward center and a three-step (three running steps in place) (counts 1 to 4).
2. Repeat, moving outward (counts 5 to 8).
4. Repeat above 4 measures (counts 9 to 16).

## PART II.

2. Clap thighs, 1; clap own hands, 2; clap partner's hands three times, 3 and 4 (counts 1 to 4).
2. Repeat above 2 measures (counts 5 to 8).
1. With a hop on left foot, place right foot forward, and shake right forefinger threateningly three times at partner (back of left hand supporting right elbow) (counts 9 and 10).
1. Repeat left (counts 11 and 12).
1. Beginning left, whole turn left in three running steps (counts 13 and 14).
1. Stamp right, left, right (counts 15 and 16).

## THE FIRST OF MAY (Swedish).

Victor Record 17,761 (Introduction, chord—Dance is played three times).

Steps: Polka (or change step), skip.

Change step, left: Step left forward, 1; bring the right foot to the left heel and put the weight on it, "and," step left forward, 2 "and."

Polka left: Same as change step, hopping on the right foot on the "and" preceding the first count.

Formation: Double circle of couples, boy on the left of the girl, left sides toward the center. Inner hands grasped.

Music: One part of 8 measures, repeated. Polka rhythm (2 counts to a measure).

## PART I.

Measures:

8. Eight polkas (or change steps) forward, beginning with the outer foot, facing toward and away from partner, with arm swinging backward and forward (lightly and joyously) (counts 1 to 16).

## PART II.

2. Partners face, shake hands three times and pause (counts 1 to 4).
6. All make a quarter turn right and, beginning left, skip forward in a circle with a clap and a stamp on the first skip step, until each passes first partner and meets dancer who is next (counts 5 to 16).

The outer circle moves in the same direction as in Part I, the inner circle in the opposite direction.

WORDS.

To-day's the first of May,  
To-day's the first of May, May, May,  
To-day's the first of May,  
To-day's the first of May.

Good-bye, good-bye, dear friend,  
We'll meet again some day, some day,  
We'll meet again some day,  
Before the first of May.

NOTE—The dance may be repeated as many times as desired, each time with a new partner. It may be used for a great variety of occasions, the names of which may be substituted for "The First of May."

The music can be found in "Folk Dances and Singing Games," Burchenal, and "Second Folk Dance Book," Crampton.

# GAMES, SONG-GAMES AND DANCES FOR CHILDREN OF EIGHT TO TWELVE YEARS

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## *Third to Fourth School-Grades.*

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### RUNNING AND HOPPING RACES.

Always have the class arranged so that from four to eight can run or hop at the same time. Increase the difficulty of the races (a) by running greater distances; (b) by having two pupils cross arms and run without releasing their hold; (c) by running around or over obstacles; (d) by hopping on one foot; (e) by hopping on one foot, holding the ankle of the other.

### THIRD TAG AND RUN. (Third Slap.)

The class is divided into two divisions, standing ten to twenty steps apart. One player from one side crosses over to his opponents to give the three tags. Their hands must be held forward to receive his tag, of which three are given to the same or to different persons. As soon as the third tag is given the one giving it turns and runs to a goal behind him (previously decided upon—usually his own line) while the one receiving the third tag pursues him. If caught before reaching the goal, the runner is out of the game. The teacher then chooses the next tagger.

This game may also be played with sides, as follows: Two divisions line up, the hands being held as before. The leader of one side advances to the other and gives three tags, then turns and runs back to his side, pursued by the one receiving the third tag. If caught before reaching his own side he is a prisoner of the side that tagged him.

The other side then sends out a tagger, the two sides continually alternating in sending out the tagger. The side having the largest number of prisoners at the close wins the game.

### PUSSY WANTS A CORNER.

Each player chooses a place, a corner of a house, an apparatus, a mark on the ground, etc. All, with the exception of one, have places. The player

being decided on, all go to the middle of a circle, and at a signal run for these places. The one who fails to get a place begins the play. He goes from place to place and says, "Pussy wants a corner." Meanwhile the players exchange places at will. The seeker for a place endeavors to secure one by outwitting some one who is exchanging places with another and by getting into the place first. The one thus deprived of a place becomes the next seeker. If a seeker, after repeated efforts, fails to secure a place he may call "All change places," and all must exchange. In the confusion of this general exchange he tries to get a place.

### ANIMAL BLIND MAN'S BUFF.

A circle of players is formed, and they dance around a blindfolded player, who has a stick in his hand. When he taps on the ground or floor or claps his hands three times the players come to a stop. He then points to some player, who must take hold of the end of the stick. The blind man then asks him to make the noise of some animal, say of a dog, cat, cow or horse. The one making this noise should try to disguise his voice as much as possible. The blind man tries to guess who makes the noise, and if right they exchange places. In either case the circling about goes on as before. Players may disguise their height by bending their knees, standing on tip-toe, or in other ways.

### THE BEETLE IS OUT. (The Twisted Kerchief, Plump Sack, Drop the Handkerchief.)

The players form a closed circle, shoulder to shoulder, facing inward and having their hands, with palms open, behind their backs. One of the pupils is outside the circle. He carries a handkerchief with a knot tied in one end of it (or a stuffed bag). Running around the outside of the circle, he puts the handkerchief into the hand of one of the players (if possible, without being noticed by the others). When the leader calls "The beetle is out," the one having the handkerchief turns and strikes his right-hand neighbor on the back with the knot, the neighbor seeking to avoid the blows by running around the circle until he regains his former place. The pursuer now starts around the circle, placing the handkerchief (the beetle) into some one's else hand, and the game continues as before.

## PUSS IN THE CIRCLE.

A large circle is marked on the ground. One player, who is Puss, stands in the circle; the others stand outside of the circle. These players may be tagged by Puss whenever they have any part of their body inside of the circle. They will make opportunity for this by stepping in and out of the circle, teasing Puss in every possible way to tag them. Any one whom Puss touches fairly joins the first Puss in the circle and helps tag the others. The last one tagged is the winner of the game.

## CHANGE SEATS—CHANGE—1-2-3-4-5-6-7-8-9-10.

This room game also is enjoyable and practical on a playground. As a means of developing good discipline it is splendid, teaching children to do a certain thing in a certain way at a certain time.

The teacher, or leader, commands "change seats"—"change," and then rapidly counts from one to ten. On the command "change" all children must change to a new seat (any seat in the room). On the tenth count they must be sitting in order with hands folded on top of the desk. The ten counts must follow the executive command immediately and must be given very quickly. Children are out of the game and pass to the front of the room in the following instances:

1. If two children are in the same seat they both are out.
2. Failure to be in a new seat and in order on count 10 is penalized by being out.
3. An attempt to move on the preparatory command "change seats," instead of waiting for the executive command "change" puts the offender out.

The success of this game depends entirely on the manner and voice in which commands are given. The pause between the preparatory and executive command should never be of the same duration. The accent should often be used in the preparatory part of command to catch the unattentive players.

As the number of children in the game decreases the number of counts allowed for the changing may be decreased to 8 or 5 counts.

The last player to remain in the game is the winner.



## BAG RELAY. (R.)

(a) Place one bag (eraser, handkerchief) on each front desk. At a given signal the occupant of the front seat passes the bag to the pupil behind him, who passes it on to the next, and so on till it reaches the end of the row, when it is returned in the same way. The row which returns the bag to the front desk soonest, wins.

(b) Same as above, but bags are supplied to all members of one end row, and passed sideward and back again.

(c) Instead of passing one bag, pass several in immediate succession. Bags should be passed from hand to hand and not thrown.

(d) Place on the front desk of each row as many beanbags as there are seats in that row. At a given signal the pupil in the front row rises, places one of the bags on the desk behind him, gets another, places it on the next desk, and so on, carrying one bag at a time until all are distributed. The pupils occupying the second seats in the different rows return the bags, one at a time, to the front desks. This is continued until each pupil in the row has had a chance. The row to finish first is the winner.

## BALL GAMES.

The ball games of the preceding grades should now be made more difficult by using large gas balls, indoor baseballs, or basket-balls instead of beanbags. With increased accuracy the desire arises to test this. Throwing into a suspended basket, or through a suspended hoop, offers this chance. A pleasing variation is to allow the children to throw at a bell which hangs in the center of a suspended hoop.

DUCKSTONE. (R. Duck on the Rock. Ducks and Drakes. Duck on Davy.)

Apparatus: An eraser and a beanbag (if possible, a set for each row), With chalk, mark off a circle one foot in diameter on the floor, about one foot from the front wall. Put an eraser in this. The first pupil in the row rises, takes the beanbag, steps back a few steps and throws at the eraser. If he knocks it out his row counts one. Every one in the row throws from the same mark. In order to save time the next thrower takes his place near the circle, to get the beanbag and, if necessary, to replace the eraser.

## GUESS WHO? (R.)

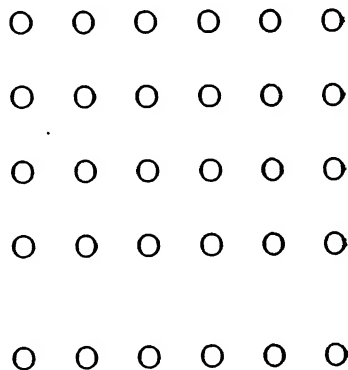
Apparatus: An inflated seven-inch rubber ball (gas ball). A boy hides his head against the front wall. The teacher tosses the ball to some pupil, who throws at the hider. The hider then guesses who threw the ball. If he guesses correctly the thrower takes his place. Several sections may play at the same time.

## FOX AND CHICKENS.

Divide the players into ranks of sevens. Six, representing the chickens, stand behind one another, catching around each other's waists; the one in front with outspread arms (wings) shoos off the fox (the seventh pupil), who tries to tag the last one in the rank. When the last one in the rank is tagged, the one in front becomes fox. The former fox takes his place at the end of rank.

## POTATO RACE. (Potato Planting and Picking.)

Divide the players into six ranks of equal numbers. Have twenty-four potatoes (erasers, stones, handkerchiefs, etc.) The members of each rank stand behind one another. With chalk draw a small circle in front of the first one of each rank. Into each of these six circles put four potatoes. About ten feet ahead of these circles draw six more, repeating this three times (so as to have five circles for each rank). See diagram. Upon command, the first pupil grasps one potato, runs and places it into a circle. He then returns, grasps another potato, runs and places this into another circle. This is repeated quickly until all are placed. The next six gather the potatoes, by reversing the above procedure—i. e., by running for the first potato and placing this into the circle in front of each rank, then running for the second, then for the third, etc., until all potatoes have been gathered and are in the first circle. The rank winning in each race gets one credit. A variation of this race is to let the pupils hop instead of running.



## DAYBALL. (Days of the Week. Monday, Tuesday.)

This is a game for seven players. Each one is given the name of a day in the week. Sunday throws a tennis-ball, or another soft ball, against the side of a house, calling upon some other "day" to catch it. If he catches it he throws the ball, calling upon some other player to catch it. If he misses the ball, the first player again throws it. Young, inexperienced players may be allowed to catch the ball on the first bounce.

If more players wish to join in the game, give each a number, and then call on a certain number instead of a day to catch the ball.

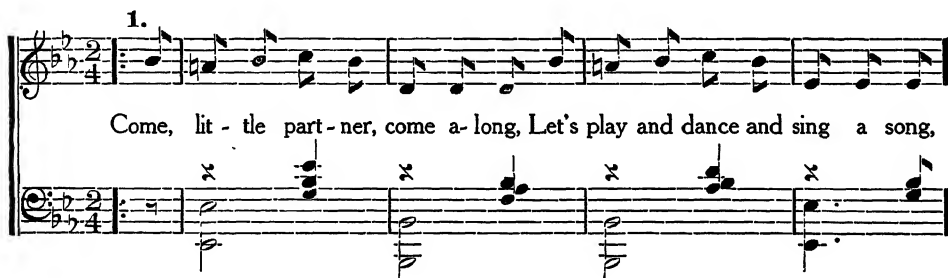
A variation of this game suitable for older children (stand-ball) is as follows: If the one called upon does not catch the ball the rest run away until this player has secured the ball and calls "Stand." The runners now are not allowed to move from their places. The ball-holder hereupon throws at a player, who may dodge, but not move his feet. Who is hit three times is out of the game.

## WATER SPRITE. (Hill Dill, Cross Over.)

The players stand in two long lines, on opposite sides of the play field, the lines being twenty-five to thirty feet apart. The open space between them represents a river. The water sprite stands between the lines and calls on some one to cross over. This player signals to a player on the opposite shore. They then suddenly run across to exchange places. If the water sprite tags either one he is "it" and exchanges places with the tagger.

When played as "Hill Dill" the tagger calls out, "Hill Dill, come over the hill," whereupon all players cross over. The one tagged either takes the place of the tagger or helps him until all are caught.

## Come, Little Partner.



## Come, Little Partner.—Continued.

Step this way now, and that way now, Then turn a-round and make a bow.

The first system of music consists of a treble and bass staff in B-flat major (two flats). The treble staff contains a melody of eighth and sixteenth notes. The bass staff contains a simple accompaniment of chords and single notes. The lyrics are written below the treble staff.

2.  
Tra la, la, la, la, la, la, la, la, Tra la, la, la, la, la,

The second system begins with a repeat sign and a '2.' indicating a second ending. The melody continues with a series of 'la' syllables. The accompaniment remains simple. The lyrics are written below the treble staff.

la, la, La, la, la, la, la, la, la, la, la, la, Tra la, la, la, la, la.

The third system continues the melody and accompaniment. It ends with a double bar line. The lyrics are written below the treble staff.

The players are arranged in couples, standing in a flank circle.

## PART I.

1. Two steps forward, followed by three running steps forward.
2. Repeat 1, beginning with the right foot.
3. Step left sideward and courtesy (place right foot crossed behind left leg and bend both knees) ; repeat right sideward.
4. A complete turn right in eight running steps, making a slight bow during the last count.
- 5 to 8. Repeat 1 to 4.

## PART II.

The couples face inward (face to face) ; the grasped hands are raised sideward, the elbows slightly bent.

1. Two glides sideward and a change step sideward toward the head of the column.

2. Repeat toward the foot of the column.

3. The couples face toward the head of the column, inner hands shoulder-high, outer knuckles on hips; two glides forward and a change-step.

4. Repeat 3.

5 to 8. Repeat 1 to 4.

Repeat Parts I and II as often as desired.

N. B.—When the dance is first learned the players, when performing Part I, may all begin with the left foot and execute the steps as written. After some proficiency has been attained, let the players standing on the right of each couple begin with the right foot. The step and courtesy will then be sideward, away from and toward the dancers.

## Will You Dance With Me?

German.

1.

Will you dance with me? Will you dance with me?

Will you dance with me? I'll be your part - ner now.

2.

Tra la, la, la, la, la, Tra la, la, la, tra la, la, la;

## Will You Dance With Me?—Concluded.



The players are arranged in a large front circle, facing inward.  
Two or more players are inside.

## PART I.

The players forming the circle grasp hands and walk to the left. Those on the inside stand still. All sing:

“Will you dance with me? Will you dance with me?

Will you dance with me? I’ll be your partner now.”

While singing the last strain each player on the inside chooses a partner from the moving circle. Those chosen step into the circle. These couples grasp both hands.

## PART II.

The players forming the circle now stand still, and, with clapping hands, sing:

“Tra la, la, la, la, la; tra la, la, la; tra la, la, la;  
Tra la, la, la, la, la; tra la, la, la, la, la.”

During this the couples on the inside execute glide steps sideward around in the circle. Those dancing do not sing. At the end of the song the players last chosen stay within the circle, the others resuming their places in the circle, and all immediately begin marching to the left, singing the first part.

The game is continued as long as desired.

## Spring Song.\*

Words by W. Comery.

(VOCAL SCHOTTISCHE.)

Composed by Arthur Richard.

*f*

Let us glad - ly sing Of re - turn - ing Spring, For as queen she comes to reign ;

With a fai - ry wand, She awakes the land ; And the swallow comes in her train.

Let us glad - ly sing Of re - turn - ing Spring, For as queen she comes to reign ;

# GAMES AND DANCES.

47

## Spring Song.

FINE.



With a fai-ry wand, She awakes the land; And the swallow comes in her train.

FINE.



*mf*

*cres.*



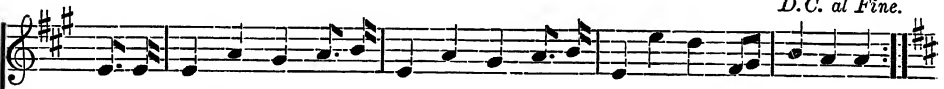
The cuckoo's note O'er the green doth float, For the cuckoo loves the Spring of the year;

*mf*

*cres.*



*D.C. al Fine.*



And the flow'rs around, Know the joyful sound, And array'd to greet her they ap-pear.

*D.C. al Fine.*





## THE FAIRIES. I.

Music: "Spring Song," by Arthur Richard.

NOTE—In their simplest forms the following roundels may be performed by the pupils arranged in single file, or by having them formed in a column of twos, threes, fours, etc., as may be made compulsory by the space at disposal. These roundels have a progressive forward movement; there must, therefore, be space enough to allow the pupils to move forward and to the left around the hall or room. If arranged in single file, pupils place their knuckles on the hips; if arranged in a column, the pupils grasp hands shoulder-high, the outer ones placing the knuckles of the free hand on the hips.

The dance begins with the first beat of the second measure.

## PART I. Metronome 80.

Measure:

1. Beginning with the left foot, three quick steps forward and raise the right knee (the knee is raised slightly, the foot extended and near the left leg).

2. Beginning with the right foot, three quick steps forward and raise the left knee.

3. As 1.

4. Beginning right, three quick steps backward and raise the left knee. (If, at the beginning, this backward movement is too difficult, change it to a forward movement.)

5 to 16. Repeat the above four measures three times.

## PART II.

1. Place the left foot forward and backward.

2. Change step left.

3. Place the right foot forward and backward.

4. Change step right.

5 to 16. Repeat the above four measures three times.

These two parts may be repeated as often as wished.

## THE FAIRIES. II.

NOTE—This roundel is arranged for older pupils standing in a column of twos. The theme is the same as in the Fairies I, the variations consisting of movements to the opposite side. The partners, designated as Nos. 1 and 2, stand side by side, their right and left hands grasped shoulder-high, so that either may easily cross over without releasing the hold. No. 1 is standing at the right.



## PART I.

Measure:

1. Beginning with the left foot, three quick steps forward and raise the right knee.
2. Beginning right, three quick steps forward and raise the left knee.
3. As 1, but during the three steps No. 1 crosses over to the left.
4. Beginning right, three quick steps backward and raise the left knee. (If this backward movement is too difficult, change it to forward.)
- 5 to 8. Repeat the above, except that during the seventh measure No. 1 crosses over to the right. (The left foot, when the crossing-over takes place, begins by crossing obliquely forward to the right.)
- 9 to 16. Repeat the above eight measures.

## PART II.

1. Place the left foot forward and backward.
  2. Change step left, No. 1 at the same time crossing over to the left.
  3. Place the right foot forward and backward.
  4. Change step right, No. 1 crossing over.
  - 5 to 8. Repeat the above.
  - 9 to 16. Repeat the above eight measures.
- These two parts may be repeated as often as wished.

## SHOEMAKER'S DANCE (Danish).

Victor Record 17,084 (Chord—Dance is played ten times).

Steps: Polka (or change step) and skipping.

Formation: Double circle of couples, partners facing, boys on inside of circle.

Music: Two parts of 8 measures. Polka rhythm (2 counts to a measure).

## PART I.

Measures:

1. Raise fists in front of chest, elbows high, circle (forward) one hand with the other three times (counts 1 and 2).

1. Reverse three times (winding the thread) (counts 3 and 4).

1. Vigorously pull the elbows backward twice (pulling the thread) (counts 5 and 6).

1. Strike the left fist with the right three times (driving the pegs) (counts 7 and 8).

4. Repeat the above 4 measures (counts 9 to 16).

## PART II.

Face in line of march to move counter-clockwise, inner hands grasped.

8. \*Beginning with outer foot, 8 polkas forward, facing toward and away from partner, with arm swinging backward and forward (counts 1 to 16).

\*Change steps may be substituted for polkas.

Change step, left: Step left forward, 1; bring the right foot to the left heel and put the weight on it, "and," step left forward, 2 "and."


Polka left: Same as change step, hopping on the right foot on the "and" preceding the first count.

## WORDS.

||Cobbler, cobbler, mend my shoe,  
Have it done by half past two.||  
||Stitch it up and stitch it down,  
Make the finest shoe in town.||

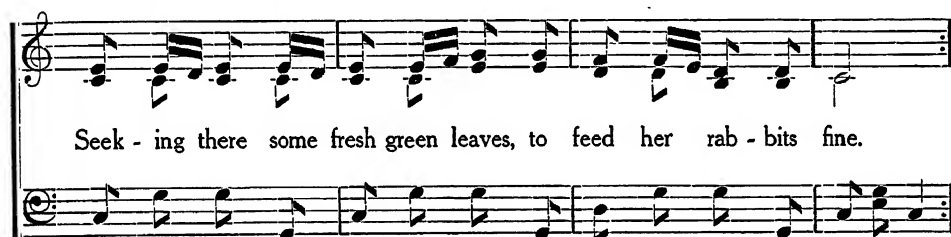
NOTE—This is an industrial dance which may be traced to the guild system of Europe.

## Annie Goes to the Cabbage Field.



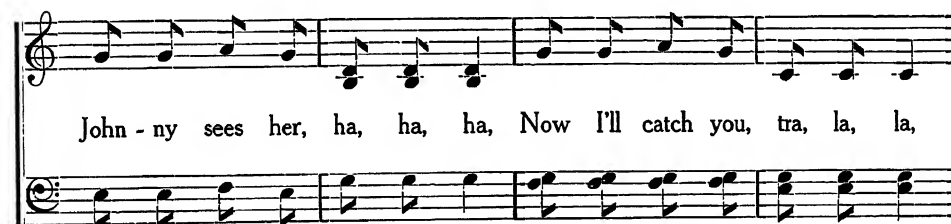
An - nie goes to the cab - bage field, cab - bage field, cab - bage field,

The first system of the song features a treble and bass staff in 2/4 time. The melody in the treble staff consists of eighth and sixteenth notes, while the bass staff provides a simple accompaniment of eighth notes.




Seek - ing there some fresh green leaves, to feed her rab - bits fine.

The second system continues the melody and accompaniment from the first system, maintaining the same rhythmic pattern.



John - ny sees her, ha, ha, ha, Now I'll catch you, tra, la, la,

The third system introduces a change in the melody with a series of eighth notes, and the bass staff continues with its accompaniment.



Nay, nay, nay, go a - way, I'll not dance with you to - day.

The final system of the song concludes with a steady melody in the treble staff and a bass staff accompaniment that includes some chords.

## ANNIE GOES TO THE CABBAGE FIELD (Bohemian).

Step: Polka (or change step).

Change step, left: Step left forward, 1; bring right foot to left heel and put the weight on it, "and," step left forward, 2 "and."

Polka left: Same as change step, hopping on the right foot on the "and" preceding the first count.

Formation: Double circle of couples, boy on left of girl, left sides toward center, inner hands grasped.

Music: Two parts of 8 measures each, Part I played twice and Part II played once. Polka rhythm (2 counts to a measure).

## PART I.

Measures:

16. Beginning with outer foot, 16 polkas forward, facing toward and away from partner, with arm swinging backward and forward (counts 1 to 32).

## PART II.

Partners face:

1. Stand still (counts 1 and 2).
  1. Stamp left, right, left (counts 3 and 4).
  1. Stand still (counts 5 and 6).
  1. Clap own hands three times (counts 7 and 8).
  1. Shake right forefinger threateningly at partner three times (counts 9 and 10).
  1. Repeat, shaking left forefinger (counts 11 and 12).
  1. Partners clap right hands, make a whole turn, whirling on left foot (counts 13 and 14).
  1. Stamp right, left, right vigorously (counts 15 and 16).
- Look fiercely at each other and make movements vigorous and threatening.

## GUSTAF'S GREETING (Swedish).

Victor Record 17,330 (Introduction, chord—Dance is played four times).

Steps: Skip step, courtesy.

Formation: Square set of four couples. (Head couples, the one facing

the music and the opposite couple; side couples, the other two). Boy on the left of girl.

Music: Two parts of 8 measures each, repeated. Polka rhythm (2 counts to a measure).

### PART I (Dignified and Stately).

Partners join inside hands.

Measures:

2. Beginning left, head couples advance toward each other three steps, close and bow. (Boy makes bow with feet together, girl touches right toe behind left heel, slightly bending knees, making a bob courtesy) (counts 1 to 4).

2. Beginning right, head couples take three steps backward and close (counts 5 to 8).

4. Side couples the same (counts 9 to 16).

8. Repeat above 8 measures (counts 1 to 16).

### PART II (Light and Jolly).

2. With inside hands joined, beginning left, head couples take four skips toward each other (counts 1 to 4).

2. Release partner's hand and with a quarter turn outward, join inside hands with opposite and skip under the arches made by the raised joined hands of the side couples (counts 5 to 8).

2. After passing under the arch, they release hands and each skips to his own place (counts 9 to 12).

2. Clap hands on the thirteenth count, and joining both hands with partner, skip around vigorously in place, clockwise (counts 13 to 16).

8. Side couples the same (counts 1 to 16).

### WORDS.

||Gustaf's skoal!

There is no better skoal than this!

Gustaf's skoal!

The best old skoal there is!||

||Ho fal de-rol jan,  
 Le-jan, li-jan,  
 Ho fal de-rol jan,  
 Le-jan, li-jan,  
 Ho fal de-rol jan,  
 Le-jan, li-jan.  
 Gustaf's skoal!||

Music can be found in "Dances of the People," Burchenal; "Swedish Folk Dances," Bergquist.

### MOUNTAIN MARCH (Norwegian).

Victor Record 17,160 (Chord—Dance is played five times).

Steps: Running.

Formation: Groups of three, with the center one forward one step, hands joined, forming a triangle (handkerchiefs may be used in joining hands to make the dance more effective).

Music: Two parts of 16 measures each. Waltz rhythm (3 counts to a measure).

#### PART I.

Measures:

1. Moving in a circle counter-clockwise, beginning left, take three running steps obliquely-left forward and bend trunk in the same direction, stamping on the first count (counts 1 to 3).

1. Repeat, beginning right (counts 4 to 6).

14. Repeat the above 2 measures seven times (counts 7 to 48).

#### PART II.

2. No. 1, standing in front, bending forward, moves backward and passes under the joined hands of No. 2 and No. 3, with six small running steps, while No. 2 and No. 3 run in place (counts 1 to 6).

2. No. 2, at the left, moves across in front of No. 1, and turns right about under No. 1's right arm, in six small running steps, while No. 1 and No. 3 run in place (counts 7 to 12).

2. No. 3, at right, makes a whole turn left under own (both) arms in six small running steps, while No. 1 and No. 2 run in place (counts 13 to 18).

2. No. 1 makes a whole turn right under own right arm in six small running steps, while No. 2 and No. 3 run in place (counts 19 to 24).

8. Repeat the above 8 measures (counts 1 to 24).

This dance represents two mountain climbers with their guide, who appears to be pulling them after him. He should glance back occasionally, first over one shoulder and then over the other, to see how they are advancing.



# GAMES AND DANCES

## FOR CHILDREN OF NINE TO FOURTEEN YEARS

*Fourth to Sixth School-Grades.*

**BLACK MAN.** (Black Tom; Bogey Man; Pom, Pom, Pull Away; Kings.)

A player, chosen as Black Man, stands at one end of the yard, the other players stand at the opposite end. The Bogey Man calls, "Are you afraid of the Black Man?" The others answer, "No," and run, trying to pass him and reach the opposite end of the yard. The Black Man tags one or two, and they go with him to his side of the yard, and play as Black Men. The play is repeated until all the runners are caught by the Black Man and his helpers. The last one caught begins a new game.

**LAME GOOSE.** (Fox in the Hole.)

The one playing the goose takes his place at one corner of the yard, called "home." After three running steps he must hop (on one foot) and tag one of the other players who are running about. When one is tagged, and so becomes goose, he is chased by the other players, who strike him with knotted handkerchiefs, until he is "home." Should the goose in his attempts to tag a player put both feet on the ground he also is chased home by the other players.

**BREAK THROUGH.** (Bear in the Ring, Bull Pen.)

A number of players join hands and form a circle, the bear-pit. One of their number, previously selected as the bear, wanders about on the inside, attempting to get out by testing the bars. The bear may break through the bars by placing his weight on the grasped hands, or jump over or crawl under the same. If he breaks through and escapes, the keepers give chase, the one catching him becoming bear.

**CATCH THE WAND.** (Spin the Plate.)

Increase the difficulty by having the one called clap hands once or a number of times before catching the wand. Catching may be made still more difficult by asking for a complete turn around before catching. (See games of second grade.)

## LONG JUMPING ROPE.

The difficulties of this game may be increased by introducing quarter and half turns while jumping; also by having a new pupil run into the rope after every swing until six or eight are in, and have them run out in the same order; also by always keeping a stated number in the rope—when one runs out, the next in order runs in.

## LEAP FROG.

This may be played by any number of boys, one of whom assumes a stooping posture with his hands resting on his knees. The others, who stand behind him, leap over him with legs straddled, resting their hands lightly on his shoulders. As each goes over he assumes the same stooping posture as the first, a foot or two in front of the preceding player. When the last has leaped over, the one who stooped first stands up and leaps over the line of stooping players. As soon as he has passed over the one in front of him, that one leaps over the next, and so on until all have done so.

This game may also be played by the boys when standing in open order after their calisthenics. Each file jumps for itself.

## WRESTLE FOR THE WAND. (Stick Wrestling.)

Two boys, standing opposite each other, catch hold of a thirty-inch wand. The right hand takes undergrip, the left uppergrip (right hand on the outside). By pressing down with the left hand and pulling with the right, each boy tries to twist the wand from the hands of his opponent. Who lets go with one or both hands loses. The wrestlers must remain on their feet.

## HAND - PULLING CONTEST.

Two players take positions opposite to one another grasping right hands. Upon command they begin to pull, each trying to pull the other across a line lying from 3 to 6 feet back of the starting place.

A more difficult variation of hand pulling is as follows: Two players take position opposite to one another, grasping the opponent's wrist with the right hand. The right feet touch each other. Upon command, each tries to pull his opponent over to his side. In this contest the right feet must not be moved. An opponent can be pulled over only by the display of much skill and ingenuity.

## HAND - PUSHING CONTEST.

In this contest two players stand with the inner sides of their right feet touching. The left foot of each player is placed backward. The players grasp right hands shoulder-high, bending the arms at the elbow. Upon command they try by pushing, to force their opponent to move one of his feet and thereby win the bout. In this attempt to get one's opponent to move his feet, pushing and suddenly stopping the push is allowable also the bending of the knees or the trunk.

## SHOULDER - PUSHING CONTEST.

Two players stand opposite to one another, placing the left foot forward and placing their hands against the shoulders of their opponent. Upon command each tries to push his opponent over a line lying from 3 to 6 feet back of the starting place.

## WAND - PUSHING CONTEST.

Two players face each other in such manner that the inner side of their left feet and the left shoulders nearly touch. The right feet are placed backward (the four feet of the two players being in a straight line). A long wand, approximately  $11\frac{1}{2}$  by 46 inches, is held between the players, the right hand grasping the rear end, the left hand the middle of the wand. Upon command each player by pushing tries to force his opponent over a line lying from 3 to 6 feet back of the starting place.

## PUSHING BETWEEN TWO WANDS.

Two players stand opposite to one another, place the left foot forward, bend the left knee, and firmly grasp two wands with hands and upper arm, one wand being held under each arm. The ends of the wands should protrude slightly beyond the backs of the contestants. Upon command each tries to push his opponent over a line. The arms must be held tightly against the sides of the body so as to prevent the wands from slipping. A firm hold of this character also enables a contestant to raise his opponent slightly, and thus more easily push him backward.

## PULL - OVER.

Two players are seated on the ground opposite each other, the soles of their feet touching. Their arms and legs are extended, and they grasp a strong stick, which is held horizontally between them, exactly over their feet. One player grasps the stick at the ends (on the outside), the other has both hands on the inner side. Upon command they both pull. The player succeeding in pulling over his opponent wins. If played as a team game, credit the winning side with one point for each pull-over.

Pull-over may also be played by having two players, who are standing, grasp right hands (or wrists). Upon command, both begin to pull. He who pulls his opponent over a predetermined mark, wins.

## FOOT IN THE RING. (Rooster Fight, Chicken Fight.)

A circle about two feet in diameter is drawn. A boy places one foot in the ring, folding his arms. A second boy hops around the ring with arms folded, trying to push the first boy out of the circle by nudging or shoving him as he goes by. When the first boy is put out, the second takes his place, and a new boy is chosen to attack. If the attacker is put out by having both feet on the ground the next one takes his place. After the game is learned, several circles may be used at the same time. A very agile boy will be able to defend himself against two attackers.

## BALL GAMES.

In this grade the pupils should be led to play the games of the preceding grades with a small, regulation-sized ball. They should learn to throw and catch a tennis or soft baseball. They also should be led to bat a soft ball with their hands, and, later, with a paddle or short bat.

## TOSS UP. (Flower-Ball, Number-Ball, Catch-Ball.)

The players form a circle, one of the pupils, standing in the center, having a basket-ball (or a tennis-ball). He tosses the ball high up within the circle, at the same time calling one of the players by name. The one named must quickly run and catch the ball after the first bounce. If he catches the ball he tosses it up and calls upon some other player. If the ball is not caught the first player again tosses it up. To increase the difficulty of the game, ask that the ball be caught on a fly.

A variation of this game is to form two sides, numbering the players, the odd numbers forming one side, the even numbers the other. The odd numbers must call on the even, and *vice versa*. Count one point for every ball caught, and see who wins after twenty tosses.

#### DAY OR NIGHT. (Black or White, North or South.)

Separate the class into two ranks. These face each other, at two steps distance. One party is named Day, the other Night. Take a coin or a flat piece of wood, designate one side of the coin or wood as Day, the other as Night. Toss it up. Immediately after it has fallen call out the side on top. Should this be Day, this party runs to its goal (about twenty-five feet off), pursued by Night. Whoever is tagged in this pursuit is a prisoner and out of the game. Continue until all of one side are caught.

#### LAST PAIR RUN. (Last Pair Out, Long Tag.)

Form the players into a column of twos, with a single pupil standing at the head of the column. This one claps his hands three times, at the same time calling out, "Last pair run." Upon this, the pair standing at the rear end of the column runs forward (one at each side) and tries (anywhere in the yard) to join hands before the caller has caught one. If one is caught he becomes caller, and the other two form a pair at the head of the column. The caller is not allowed to turn around to see who is running forward.

#### CIRCLE TAG.

For older pupils a variation of the game of "Catch Me" (described in the games of Grade II) is known as "Circle Tag," which is played as follows: Form the players in a large, front circle and let them count off by fours. The "ones" then take two steps backward and face to the right. Upon command, these pupils (the ones) run forward, each one trying to tag the one in front of him. After the "ones" have resumed their places, the "twos" (threes and fours) run in the same manner.

To increase the difficulty, let the runners run around the circle twice, three or four times and see who has tagged the greatest number during the run. As soon as some one is tagged he must step into the circle.

This game may further be varied as follows: When all pupils are in place the teacher suddenly calls "The ones." Upon hearing this, the "ones" quickly step out of the circle, run to the right and try to tag those running in front of them. Later the teacher calls another number.

### RED ROVER. (Red Lion, Catching Fish.)

One player, the Red Rover (Red Lion, Fisherman), stands in his den. The others tease him by calling—

"Red Lion, Red Lion, come out of your den.

You tag me, you catch me, and I'll help you then."

He folds both hands, runs out and tries to tag one. If he succeeds, they both return to the base, join hands and again venture forth, each player tagged joining the line (lengthening the net). Players may be tagged only by the ones at the end of the line. If the line (net) is broken either by those forming it, or by a player breaking through, those "it" must return to their base.

### CHICKEN MARKET. (Rotten Eggs.)

Two of the players are buyer and seller; the rest are chickens. The chickens stoop down in a row with hands clasped under the thighs. The buyer says to the seller, "Have you any chickens for sale?" The seller says, "Yes, plenty of them. Will you walk around and try them?" The buyer now tries different chickens by laying his clasped hands, palm downward, on the head, and pressing downward. He pretends to find fault with some of the chickens, saying, "This one is too old," "This one is too fat," "This one is too tough," etc. When a chicken is found that is satisfactory, the buyer and seller grasp his arms, one on each side, and swing him back and forth, the chicken still remaining in a stooping position with hands clasped under the thighs. If he stands this test, the buyer leads him away to a place selected as the coop. The sale goes on till all the chickens are sold. Any chicken that smiles or does not stand the swinging test is "no good," and is out of the game.

## TRADES. (Botany Bay, Three Wise Men.)

Sides are chosen. Goals are marked off forty or more feet apart. One side chooses some trade which it is to represent in pantomime. The players of this side advance from their goal to the goal of the other side, and arriving there, they say:

“Here are some men from Botany Bay,  
Got any work to give us to-day?”

The other players say, “What can you do?” The answer is given by going through some motions descriptive of the trade chosen. The opponents guess what trade is represented. If they guess correctly the actors run back to their goal, pursued by the guessers. Any one tagged must join the other side, who now become the “men from Botany Bay.” The game continues till one side captures all the players of the other side.

## ADVANCING STATUES.

Lay off a “base line” about twenty feet long, and parallel to it, at a distance of 50 to 80 feet, another line of equal length, called the “home line.” On the base line place from ten to twenty players, distributed at equal intervals and facing toward the home line. About five feet beyond the middle of the home line stands a player, the leader, with his back turned toward the base line. This player counts aloud from one to six (or any other number agreed upon). As soon as he begins counting the other players move forward in straight lines perpendicular to the base line. While he is counting they may move forward as fast as they wish, but the moment he says six (or the number agreed upon) the player who is “it” turns around quickly, facing the contestants. Those who are found to be standing perfectly still are entitled to keep their positions, and to move forward from there during the next counting. Any whom the leader finds moving when he turns around are called by name and must go back to the base line. The aim is to reach the home line. The player reaching it first becomes leader for the next game.

The counting may be done slowly or fast, as the leader chooses, or the words may be spoken in groups with irregular intervals, thus:

One, two three, four, five, six;  
One-two-three, four, five, six;  
One, two-three-four, five-six.

The leader should turn sometimes to the right, sometimes to the left, for the players near the end of the line on the side toward which he turns are at a slight disadvantage. An umpire may be appointed to decide doubtful cases and to enforce fair play on the part of the leader. When this game is played in a classroom the players may line up against the back wall as a base line, one in each aisle, and the home line may be fixed a few feet from the opposite wall.

### O'LEARY.

A game with a rubber ball. The game consists in batting a small rubber ball with the hand a certain number of times, and of performing a definitely outlined set of movements while reciting the following:

- 1, 2, 3, O'Leary,
- 4, 5, 6, O'Leary,
- 7, 8, 9, O'Leary,
- 10, O'Leary, postman.

In starting the game, the girl throws the ball against the ground, and then bats it against the ground twice while counting 1, 2, 3. On 3 the ball usually is given a stronger bat, so that it rebounds higher, and then, upon saying the word O'Leary, the player successively performs the following movements:

#### Exercise No. 1.

- 1, 2, 3, O'Leary, swing the right leg outward over the ball.
- 4, 5, 6, O'Leary, swing the right leg outward over the ball.
- 7, 8, 9, O'Leary, swing the right leg outward over the ball.
- 10, O'Leary, postman.

When saying the last line catch the ball, and after a short rest take up No. 2, then 3, etc.

- No. 2. Swing left leg outward over ball.
- No. 3. Swing right leg inward over ball.
- No. 4. Swing left leg inward over ball.



No. 5. Form a circle by grasping hands and make the ball pass through from below.

No. 6. As 5, but have the ball pass through from above.

No. 7. Grasp the edge of the skirt with the left hand, and upon O'Leary make the ball pass upward between the arm and skirt.

No. 8. As 7, but have the ball pass through from above.

No. 9. Catch the ball in the hollow formed by holding the left thumb and forefinger together.

No. 10. As 9, but right.

No. 11. Perform a complete turn left.

No. 12. As 11, but turn right.

After performing the prescribed movement while reciting 1, 2, 3, O'Leary, the ball is caught and held for a moment before beginning to count 4, 5, 6.

Should the player miss at any one exercise she must again start from the beginning. If several girls are in competition the next one begins upon the failure of the one performing. In this case it is customary, upon the next trial, for the player to begin with the exercise she missed at the preceding trial. Agile pupils will be able to add more difficult exercises.

## The Wind.\*

Words by Bertha E. Bush.

Composed by W. B. Olds.

There's some-one push-ing hard out-doors, I hear him whis-tle by; And

yet I can-not see..... him How-ev-er hard I try. Oo,.....

Hear him whis-tle round, 'Tis the wind, the jol-ly, jol-ly wind, How we love the sound.

## CHILDREN'S QUICKSTEP. I.

Music: "The Wind," by W. B. Olds.

For young children. The class is arranged in a column composed of ranks of four, which, during the steps, moves to the left around the hall or corridor.

He holds the kites up in the sky,  
He tosses Katie's curls,  
He fills the aprons held for sails  
By happy little girls.

Oo . . . , hear him whistle round.  
'Tis the wind, the jolly, jolly wind;  
How we love the sound.

Oh, such a glorious comrade he;  
He helps all plays along,  
And when we hear him whistle,  
We'll greet him with a song.

Oo . . . , hear him whistle round.  
'Tis the wind, the jolly, jolly wind;  
How we love the sound.

## I.

Measure :

1. Three steps obliquely left forward, and place the right foot forward.
2. Three steps obliquely right forward, and place the left foot forward.
3. Step obliquely left forward, swinging the right leg forward, and then repeat the movement to the other side.
4. Four steps backward.

## II.

5. Four gallops obliquely left forward.
6. Four gallops obliquely right forward.
7. Three gallops left forward and place the right foot crossed in front.
8. Three gallops right backward and place the left foot crossed in front.

Repeat I and II as often as desired.

## CHILDREN'S QUICKSTEP. II.

For older children arranged in a column of twos. The inner hands are grasped shoulder-high, the knuckles of the outer hands are placed on the hips.

## I.

Measures 1 to 4 as above in Children's Quickstep I, except that the couples begin with the outer foot—i. e., those standing on the left begin with the left foot, those on the right begin with the right foot. The movement then is slightly away and toward each other.

## II.

5. Four gallops obliquely outward.
6. Four gallops obliquely inward.
7. With a quarter turn the couples face each other, grasping both hands shoulder-high, three gallops sideward toward the front and place the inner foot crossed in front.
8. Three gallops sideward toward the rear and place the outer foot crossed in front.

Repeat I and II as often as desired.

## GAMES AND DANCES.

## See-saw.\*

Words by Bertha E. Bush.  
*mp Gracefully.*

Composed by W. B. Olds.

See - saw, see - saw, Now we're down so low;.....

See - saw, see - saw, Up so high we go;.....

See - saw, see - saw, Hap - py play - ers we,.....

All the ups and downs of life Greet with jol - li - ty.....

## THE ELFS' FROLIC.

Music : "See-Saw" by W. B. Olds.

This roundel is for older children, arranged in a column of twos.

The inner hands are grasped shoulder-high, the outer knuckles are placed on the hips. The movements begin with the outer foot. To simplify the description the movements of only the one standing at the left are given; the one standing at the right performs to the opposite side.

Measure:

1. Balance-step obliquely left and right forward, the opposite foot crossed in front.

2. As 1.

3. Face inward, both hands grasped shoulder-high, balance-step side-ward toward the former front and rear, crossing the opposite foot in front.

4. As 3.

5. Face front, glide obliquely left forward and hop while swinging the right leg crossed in front (cross-swing hop); then repeat this movement right.

6. As 5.

7 and 8. Three slow steps backward, and, with a bow, draw the right foot to the left.

9 to 16. Repeat 1 to 8.

Repeat as often as desired.

## Summer Breezes.\*

Words by William Comery.

Composed by Arthur Richards.

*Should be played very lively.*

1. Hark! the sum - mer breez - es say, Child-hood is the time for  
 2. Come! and we will mer - ry be, Full of laugh - ter, full of

The first system of the musical score for 'Summer Breezes'. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The vocal line begins with a piano (*p*) dynamic. The piano accompaniment also starts with a piano (*p*) dynamic. The lyrics are written below the vocal line.

play; Come then chil - dren, come a - way! Join our mer - ry sports to -  
 glee; Child - hood days should ev - er be Giv'n to mirth and rev - el -

The second system of the musical score. The vocal melody continues with a crescendo (*cres.*) leading to a mezzo-forte (*mf*) dynamic. The piano accompaniment also features a crescendo (*cres.*) and mezzo-forte (*mf*) dynamics. The lyrics continue below the vocal line.

day. Hark! the sum - mer breez - es say, Child-hood is the time for  
 ry. Come! and we will mer - ry be, Full of laugh - ter, full of

The third system of the musical score. The vocal melody begins with a piano (*p*) dynamic. The piano accompaniment also starts with a piano (*p*) dynamic. The lyrics conclude below the vocal line.

# GAMES AND DANCES.

71

## Summer Breezes.

*cres.* *f*

play; Come then chil - dren, come a - way! Join our  
glee; Child - hood days should ev - er be Giv'n to

*cres.* *f*

*FINE.*

mer - ry sports to - day. 2. Skip - ping thro' the sun - ny  
mirth and rev - el - ry.

*FINE.*

hours,..... Skip - ping 'tween the pass - ing show'rs, Where the

*D. C. for 3d verse.*

sun - shine gilds the bow'rs, Floods the mead-ows, paints the flow'rs.

*D. C.*



## PLAYGROUND ROUNDEL.

A roundel for older children, arranged in a column of twos. Those standing at the left begin with the left foot, the others with the right foot. The movements of the one at the left are described.

There is no movement on the "up beat," preceding the first full measure.

## I.

Measure:

1. Three steps forward, then place the right foot crossed behind the left leg and slightly bend the knees (the heels raised from the floor).
2. As 1, beginning with the other foot, crossing left.
3. Step left, then place the right foot crossed behind the left leg, slightly bending the knees; then perform the movement to the opposite side.
4. Two change-steps.
- 5 to 8. Repeat 1 to 4.

## II.

9. With three steps forward, perform a half turn right, then place the right foot backward.
10. As 9, but facing left and placing the left foot backward.
11. Place the left foot forward, backward and a change-step left.
12. Place the right foot forward, backward and a change-step right.
- 13 to 16. Repeat 9 to 12.

## III.

Part III is a repetition of the movements of Part I.

Repeat I, II and III as often as desired.

## BLEKING (Swedish).

Victor Record 17,085 (Dance is played six times).

Steps: Bleking, hop step.

Hop step: Step on right foot, 1; hop on right foot, "and"; step on left foot, 2; hop on left foot, "and."

Formation: Single circle of couples, facing center, boy on the left of girl.

Music: Two parts of 8 measures each. Polka rhythm (2 counts to a measure).

## PART I.

Measures:

1. Partners face, grasp hands, shoulder high, arms slightly bent. Hop on the left foot and place right foot forward on heel and straighten right arm forward (1) (Bleking step); with a hop change position of feet and arms (2) (counts 1 and 2).

1. Change position of feet and arms three times (quickly) (counts 3 and 4).

2. Repeat, beginning left (counts 5 to 8).

4. Repeat above 4 measures (counts 9 to 16).

## PART II.

4. Beginning left, 8 hop steps, with a sideward swaying of the trunk, boy moving forward and girl backward (counts 1 to 8).

4. Repeat above 4 measures, making a whole turn, clockwise, on the last 4 counts (counts 9 to 16).

## HOP MOTHER ANNIKA (Swedish).

Victor Record 17,331 (Dance is played five times).

Steps: Polka, skipping.

Polka left: Hop on right foot "and," step left forward, 1; bring the right foot to the left heel and put the weight on it, "and," step left forward, 2.

Formation: Double circle of couples, boy on left of girl, left sides toward center, inner hands grasped.

Music: Introduction of 2 measures. Four parts of 8 measures. Polka rhythm (2 counts to a measure).

## INTRODUCTION.

## Measures:

2. Partners face and bow to each other, then face in the line of march (counts 1 to 4).

## PART I.

8. Beginning with outer foot, 16 marching steps forward, with arm swinging forward and backward (counts 1 to 16).

## PART II.

8. Sixteen skip steps forward, also with arm swinging. Finish facing partner (counts 1 to 16).

## PART III.

1. Stamp right forward and clap partner's right hand; stamp right foot to left and clap own hands (counts 1 and 2).
1. Same left (counts 3 and 4).
6. Repeat above 2 measures three times (counts 5 to 16).

## PART IV.

8. Face in line of march, inner hands grasped. Beginning with outer foot, 8 polkas forward, facing toward and away from partner, with arm swinging backward and forward (counts 1 to 16).

The dance may be made progressive by having the boy move forward to the next girl on the last polka.

## CLAP DANCE (Swedish).

Victor Record 17,084 (Dance is played four times).

Steps: Polka, heel and toe polka.

Polka left: Hop on the right foot, "and," step left forward, 1; bring right foot to left heel and put the weight on it, "and," step left forward, 2.

Heel and toe polka left: Place the left foot forward, heel touching, 1; place the left foot backward, toe touching, 2; polka left forward, 3 and 4.

Formation: Double circle of couples, boy on left of girl; left sides toward center, inner hands grasped.

Music: Two parts of 8 measures, each repeated. Polka rhythm (2 counts to a measure).

## PART I.

Measures:

8. Beginning with outer foot, 8 polka-hops forward, facing toward and away from partner, with arms swinging backward and forward (counts 1 to 16).

8. Four heel and toe polkas with same arm movements (counts 1 to 16).

## PART II.

1. Partners face, boys bow, while girls courtesy (counts 1 and 2).

1. Both clap hands in front of chest three times (counts 3 and 4).

2. Repeat above 2 measures.

2. Partners clap right hands, 1; clap own hands in front of chest, 2; partners clap left hands, 3; clap own hands in front of chest, 4 (counts 9 to 12).

1. Partners clap right hands and beginning left make a whole turn left in four running steps (counts 13 and 14).

1. Three stamps in place (left, right, left) (counts 15 and 16).

4. Repeat first four measures of Part II (counts 1 to 8).

1. Shake right forefinger threateningly at partner (left hand supporting right elbow) (counts 9 and 10).

1. Repeat left (counts 11 and 12).

1. Partners clap right hands and beginning left make a whole turn left in four running steps (counts 13 and 14).

1. Three stamps in place (left, right, left) (counts 15 and 16).

The dance may be made progressive by boys moving to next partner instead of making turn second time.

## TANTOLI (Swedish).

Victor Record 17,159 (Chord—Dance is played six times).

Step: Heel and toe polka, step hop.

Heel and toe polka left: Place the left foot forward, heel touching, 1 “and,” place the left foot backward, toe touching, 2; hop on right foot, “and,”

step left forward, 1 ; bring the right foot to the left heel and put the weight on it, "and," step left forward, 2, "and."

Formation: Double circle of couples, boy on the left of girl, left sides toward center, inner hands grasped.

Music: Two parts of 8 measures each. Polka rhythm (2 counts to a measure).

### PART I.

Measures:

8. Beginning with the outer foot, four heel and toe polkas forward, with stamping during the polka (counts 1 to 16).

### PART II.

Partners face and join hands.

8. Sixteen step hops with trunk swaying sideward in a circle counter-clockwise, turning partner clockwise (counts 1 to 16).

Step hop left: Step left forward, 1 ; hop left, raising right foot back of left, 2.

Face in the line of march and stamp on retard of music.

# GAMES AND DANCES

## FOR PLAYERS OF TEN TO FIFTEEN YEARS

*Fifth to Eighth School-Grades.*

### RELAY RACE.

In most playgrounds it is best to run this race "to and fro," as a shuttle race. Divide the players into teams of eight pupils each. Each team is so arranged that four stand at one end of the space to be covered and the other four at the other end:



The first one of each half "toes the scratch." The commands for starting the race are: "Get on your marks;" "Get set;" "Go." Upon the command, "Go," No. 1, who has a flag (a handkerchief or a stick) in his hand, runs across the course and hands the flag to No. 2. No. 2 immediately runs across and hands the flag to No. 3 (who in the meantime has toed the scratch line), and so on, each member of the team running across the space once. The other teams of eight are doing likewise. The team getting its eighth runner across the line first wins.

### HUMAN BURDEN RACE.

This is an amusing variation of the relay race. The halves of the team stand about twenty-five to thirty feet apart. Upon the command, "Go," No. 1 runs across the course, allows No. 2 to jump on his back, and immediately starts back to his original side. Arriving at the scratch line, No. 2 quickly dismounts. As soon as No. 3 has mounted on the back of No. 2 he races across to the other side. Here No. 4 mounts on No. 3, and so on until No. 8 has been carried across.

## POISON. (Poison Snake, Wrestling Circle.)

Divide the players into small circles of about eight pupils each. In the center of each circle place an Indian club (a large, hollow ball, or a stick of cord-wood about fifteen inches high, or pile up a number of boys' hats or caps). This object in the center of the circle is "poison." The players grasp hands and, by pushing and pulling, try to make one of the players touch or overthrow the "poison." The player doing so is poisoned and must leave the circle. This continues until one is left. This is a very strenuous game, and may be played during the coldest weather.

## HOPPING CONTESTS.

## (a) HOP AND PULL.

Divide the players into "ones" and "twos." The twos march twelve steps forward and face left about. Now let the first eight of each side step forward, and each pair of opponents grasp right hands. Upon the command, "Go," they all hop (on one foot) and try to pull their opponents over to their side. The side having pulled over the greatest number wins. In case a player is forced to place both feet on the floor, the opponent wins. Then take the next eight, and so on.

## (b) HOP AND PUSH.

Proceed as above. The opponents now grasp each other's shoulders, and while hopping try to push one another over into their territory.

## (c) FOOT IN THE RING (Boys).

Divide the players into squads of about eight. For each squad draw on the ground a circle of about two feet in diameter. Boy No. 1 comes forward, places one foot in a ring, bending the knee and having the weight of his body over this foot. He then folds his arms and awaits the attack of pupil No. 2, who, also having his arms folded, hops forward. No. 2 hops around No. 1 (who keeps changing his front to where No. 2 is) until he finds a chance to attack No. 1 and, while hopping, push him out of the circle. If he succeeds, he wins, and takes the circle, No. 3 coming forward to attack him, and so on. If, however, during the contest No. 2 gets both feet on the floor, he loses, and No. 3 then comes forward to attack No. 1. The player in the ring, so long as his foot is in the circle, may cause the attacker to fall

by evading or dodging him. The arms always must remain folded, and the pushing must be done with the shoulders and never with the raised arms. For very skillful players, an exciting contest is had by putting two attackers against the one in the ring.

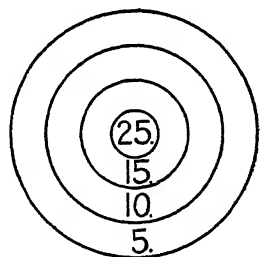
#### (d) FREE HOPPING. (Rooster Fight—Boys.)

Divide the players as above. This contest calls for the highest display of skill and endurance. Two players with folded arms hop about freely, each trying to force the other to place both feet on the ground, either by pushing or by dodging an attack. If in trying to avoid a fall a player touches the ground with his hand or any other part of his body except the foot he is hopping on, he is out. Players are not allowed to change feet during a "bout." The arms always must remain folded and held close to the chest.

#### RING TOSS.

This is a game of skill. Divide the players into as many squads as there are sets of rings. A ring-toss set consists of two bases and four rubber rings. The bases are placed from ten to fifteen feet apart. Each player gets two rings. Points are made by tossing the ring as close to the pin as possible.

A variation of this game is to draw three circles around the base, about one, two and three feet from the pin. Allow five points for a toss into the outer circle, ten points into the next, fifteen into the third, and twenty-five if a "ringer" is made. Horseshoes will answer where no rings can be had.



#### QUOITS.

The game of quoits is exactly like the game described above. You play for twenty-one points. As iron quoits are dangerous in most smaller playgrounds, rubber is advised. Buy only the best quality, as the cheap quoits will break in a few days.

#### HOOP TOSS. (Grace Hoops.)

This is a game of skill of the ring-toss order. It consists of tossing a large ring or hoop by means of a stick to another player, who catches the



hoop with a stick. A hoop-toss set consists of two sticks and four hoops of about twelve inches in diameter. A pair of players stand from twenty to forty feet apart, each having a stick. No. 1, who has the four hoops, inserts the stick into one hoop and tosses this over to No. 2, who may run to catch it. The hoop must be tossed so that it flies through the air horizontally. The other three hoops are thrown similarly. Then No. 2 tosses the hoops. If used as a team game, have four players on each team and count the number of catches made by each side.

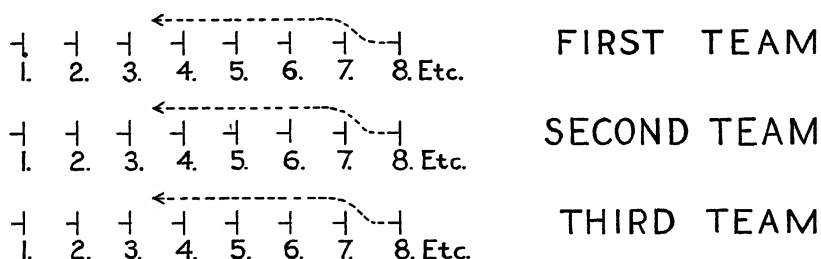
### LONG JUMPING ROPE.

After the girls have learned to jump into the rope when it is swinging toward them, make the performance more difficult by having them jump into the rope as it recedes. (The rope is swung away from the jumper.) Perform quarter and half turns after each second jump, and run out after a definite number of jumps.

### BALL RELAY.

#### (a) OVERHEAD.

Divide the players into three divisions, or as many divisions as there are basket-balls or round footballs to play with. Arrange them in three flank ranks, one pupil standing behind another, the one standing in front having a ball. Upon command, No. 1 passes the ball over his head into the hands of No. 2; he passes it to No. 3, and so on until the last one gets the ball.



As soon as he has it he races along the right side, places himself in front of his rank, and then the relay again takes place from the first to the last. The last one again runs to the head of his rank and starts the relay, and so

on until every player in the rank has run to the front. The last runner will be the pupil who originally headed the rank.

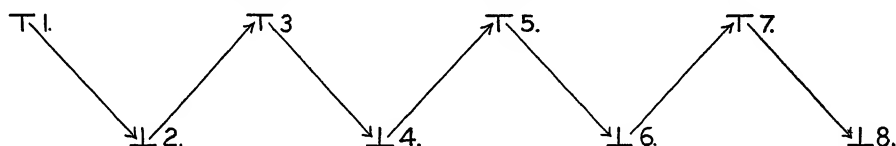
*N. B.*—Dumb-bells, potatoes, handkerchiefs or any other articles may be used in place of balls.

### (b) BETWEEN THE FEET.

A variation of the above game consists in having the players bend forward and stand with their feet apart. The play then consists of passing the ball backward between the feet. Every player must touch the ball as it is passed backward.

### (c) OVER AND BACK.

Divide the players into as many divisions (or teams) as there are balls. Each team now counts off from right to left. The even numbers take four steps forward and face left about. Upon the command, "Go," No. 1 passes



the ball over to No. 2, he to No. 3, he to No. 4, and so on. The team first getting the ball into the hands of its last member wins. The ball may also be relayed to the last member of the team and then back again into the hands of the first.

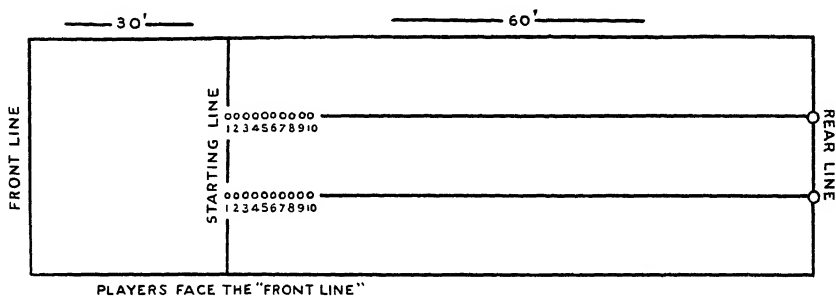
An interesting variation of the game is found by requesting each team member to bounce the ball on the floor once and catch it before throwing it over to the next player.

Bouncing may be replaced by tossing the ball up into the air, or by bouncing first, then tossing up before throwing over to the next.

### BAG RELAY.

Teams for this Relay Race may be made up of any number of pupils. The players line up one behind the other, No. 1 standing on the "starting line." Sixty feet from the starting line there is a second line drawn parallel to the first called the "rear line." In front of the starting line a third line is drawn 30 feet away called the "front line." (See diagram.) The first player standing on the starting line holds a bean bag approximately eight inches in diameter, and weighing several pounds. (If no bag is convenient use a piece of wood, a

ball, etc.) Upon command the bag is passed backward overhead with both hands to player number 2, this one in turn passes the bag overhead to number



3, and so on until the last player is reached. This player turns about and runs to the rear line. The player touches this line, quickly returns to the starting line and places himself at the head. The bag is then immediately relayed overhead again from the first player to the last as described above. The successive members of the team thus run to the rear line, touch this, then along the right side of their team to the starting line until all have had a chance to run. The last player, however, runs to the back line, and from this he runs at full speed to the front line, 30 feet from the starting line, and crossing this finishes the race.

### CHASE BALL.

Divide the players into divisions of about twelve each. Each division is again divided into two teams. A basket-ball or football is given to one team, whose members throw the ball to one another. The other team tries to intercept and catch the ball. If they succeed, they try to keep the ball in their possession as long as possible. The players run about within the territory allowed them. The ball must never be taken out of a player's hands, and no tackling or rough play is allowed. This is a splendid cold-weather game.

### MEDICINE BALL.

A medicine ball is a stuffed ball, weighing from three to perhaps ten pounds, about the size of a basket-ball or a little larger. As a rule, the weight determines the size of the ball. It requires much more strength to throw the ball and, often, more skill to catch it. Arrange the players in a circle. Let one player after another come forward, grasp the ball with both

hands, bend forward and toss the ball as high as possible. The next player steps into the circle when the ball is tossed and tries to catch it. If the players are numbered as "ones" and "twos," this simple game can be turned into a team game by keeping score of the number of catches of each side.

If the players are arranged in a front circle—*i. e.*, all facing the center—the ball may be passed rapidly from one player to the next. Pass ball with a medicine ball is quite a different game than when played with a basket-ball.

If the players are standing in a flank circle—*i. e.*, one behind the other—the ball may be thrown backward overhead from one player to the next, or it may be rolled backward by each player stooping and rolling it backward through his legs.

If the players are arranged in two teams facing each other and standing from 10 to 15 feet apart the ball may be thrown swiftly from one side to the other. For this throw the ball is held in the forearm and hand. With this hold strong players can throw a ball hard to catch. The game may be turned into a team competition by counting the number of catches made in a specified number of throws.

### THREE DEEP. (Tag the Third.)

Arrange the players in a large circle, standing two deep (one behind the other). Now select one pair as a runner and a catcher. The runner runs around the outside of the circle and places himself in front of a pair, thereby forming a rank of three, "three deep." This must never be. The last one of these three, therefore, runs and places himself in front of some other pair, again forming three, etc. In the meantime the catcher is chasing the runner, trying to tag him before he places himself in front of a pair. As soon as the runner is tagged he becomes chaser, and the former catcher is the runner. The game then continues. In order to have a splendid game, note the following: Do not allow any running through the circle; insist that the players always run around the outside. Do not allow the playing of "partners," and encourage short runs outside, so as to get quick changes. If some players persist in running around the circle once or oftener, put them in the center of the circle to watch and learn how the game ought to be played. Do not allow the boys to indulge in hard slapping.

To make the game more difficult have the pairs in the circle face each other  $\begin{smallmatrix} \top \\ \perp \end{smallmatrix}$ . The runner now must run between a pair and place himself in front of one of the players  $\begin{smallmatrix} \top \\ \perp \end{smallmatrix}$ . This player now is "the third" and runs from the chaser.

To make the game easier, also when teaching it to young children, form a circle only "one deep." When the runner now places himself in front of some one they stand "two deep." The second one now runs as described above.

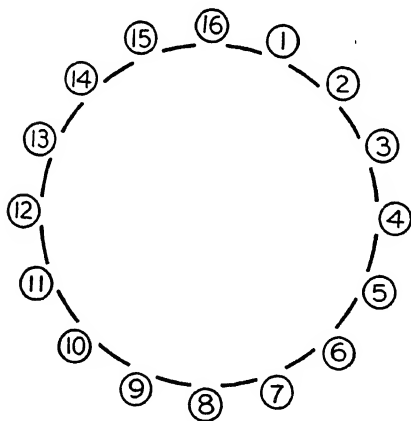
### JUMPING CIRCLE. (Hopping Circle, Shotbag.)

Form the players in a circle. The pupils face inward and are about two steps apart. Get a rope, about twelve feet long, with a beanbag tied to the end of it. One of the players stands in the center and swings the rope around in a circle, keeping the bag close to the ground. As the rope approaches each player, he jumps upward and over the swinging bag. Whoever is struck by the bag or rope steps out of the circle. Insist that the bag be swung close to the ground, and, with timid players, that it is not swung too rapidly.

### PROMOTION BALL.

Draw a circle of from 20 to 30 feet in diameter. On the periphery of this, place as many small circles, 2 feet in diameter, as there are players.

Number the small circles consecutively from 1 to whatever the last one may be. In the diagram the small circles are numbered from 1 to 16.



The game is begun by player number 1 tossing a basket-ball to any player. If this player catches it he in turn tosses the ball to another player. When catching the ball a player must have at least one foot in his circle. When a player misses the ball he must go after it. This opens the way for players standing lower down the line to advance—i. e., to be pro-

moted. The player who missed the ball, therefore, when he comes back to the circle usually finds only the small circle with the highest number left for him. After taking his place he again starts the game by tossing the ball to any one. A ball, to be a "fair throw," must be thrown so that it is possible for the person for whom it is intended to have a chance to catch it. If it is a "foul" throw, the person throwing it must get the ball, thereby forfeiting his place.

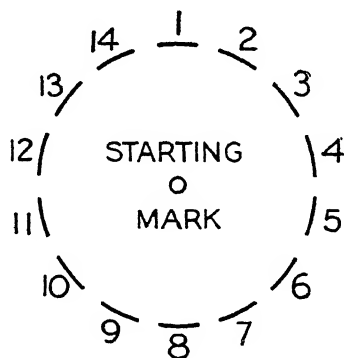
### STAND BALL.

Stand Ball may be called a development of Toss up, Flower Ball (see page 59). To the ball-catching of this game is added the throwing of the ball at an opponent.

Stand Ball is a game employing from 8 to 30 players. It is a simple game, giving much running to the players. To some degree it also develops skill, accuracy and quickness.

The players are arranged in a circle and are numbered from 1 upward, so that each player has a number. The leader steps to the starting mark in the centre of the circle (see diagram) and tosses a basket-ball upward. As it descends he calls a number. The player having this number runs into the circle and catches the ball. The rest of the players run away as fast as they can. As soon as the one called has the ball he cries "stand," remaining where he got the ball. Hereupon all players must stand where they are. The player with the ball now throws at any player, usually at the one standing nearest him. This person may bend or stoop to avoid being hit, but he is not allowed to move his feet.

If he is hit he immediately runs to get the ball, crying "stand" as soon as he has it. (A player thrown at is not allowed to catch the ball when it is thrown at him.) The other players in the meantime have run away as fast as they can. The player now having the ball throws this at some one. In this manner the play proceeds until a player thrown at is missed. As soon as this happens any player may get the ball, run quickly to the starting mark and toss up the ball, calling out a number. The quicker this is done the better, as it helps



to enliven the game. Calling the number of a player who is far from the starting mark adds to the merriment.

The game also may be played as a team game. In this form the ball is thrown from team-mate to team-mate until some one near an opponent gets the ball. The players during this passing of the ball may run at will until a player, after he has caught the ball, cries "stand." A miss-throw counts a point for the opposing team. Hitting a player counts a point for the throwing team. After a point has been made the ball goes to the side that scored the point.

### VOLLEY BALL. (Form 1.)

Volley Ball is a game for older pupils and adults. It is, however, possible to get younger pupils to learn some of the rules of the game and to acquire some of the necessary skill. The form of game described below, for instance, appeals strongly to young boys and girls. In this game the ball is thrown over the rope (or net) instead of being batted over. Again, instead of the ball being batted back, the receiving player catches the ball. This makes a much simpler game, which is played, according to the following rules:

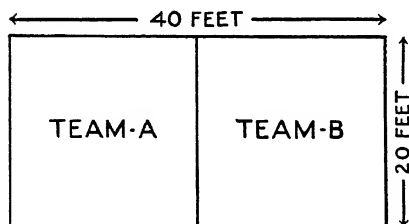


DIAGRAM OF COURT.

1. The game is played by two teams of nine (or more) players each.

2. The court is 40 x 20 feet, divided into two equal parts by a rope (or net) stretched 5 to 7 feet above the ground. (a) 5 feet for small players; (b) 7 feet for tall players.

This division of the court makes each team's play-space 20 feet square.

3. The playing time shall be two halves of five minutes each.

4. Only one official is necessary. This is a referee. He calls all fouls, decides all questions about the ball, out of bounds, striking rope, etc.

5. An ordinary basket-ball or a medicine ball may be used for this game.

6. The object of Team A is to throw the ball in such a manner over the rope or net that it will strike the ground within Team B's territory before any member of this team can catch it. If the ball is caught Team B make a return throw, and so on until the referee calls time. (In this lower form the

ball is caught and returned instead of being batted.) If the ball is not caught the throwing team scores a point.

7. Scoring. (a) A ball must be thrown fairly over the rope or net.

(b) If either team fails to catch a ball that is fairly thrown, and the ball strikes the ground within their territory it counts a point for the opposing side.

(c) If the ball goes out of bounds, and any member of the opposing team catches it, the ball shall be put into play again. If he fails in an attempt to catch the ball going over the lines without having previously called "out of bounds," the opposing team scores one point.

### BASEBALL AS PLAYGROUND BALL

Baseball is one of our great national games. It is so well known (especially to boys) that it needs no description. It cannot, however, be played on all playgrounds on account of the great space needed. Modifications of it, however, may be played on all playgrounds, be they ever so small or irregular in size. These modifications are here grouped under the head of playground ball.

The object of baseball is for the player at the home plate to strike a ball that has been pitched or thrown, and then to run to a base before the batted ball reaches there, or before he has been touched by the ball in the hands of an opposing player. In the old game of "townball," which was the forerunner of modern baseball, a batter could also be put out by being "thrown out"—that is, the ball was thrown between the runner and the base. He was also out if he was hit by a thrown ball before he reached his base (the thrown ball being soft). These various modes of putting a batter out may be used to good advantage in adapting the modern game of baseball to local conditions.

### PLAYGROUND BALL—VARIATIONS BASED UPON THE NUMBER OF PLAYERS.

In its simplest form, baseball may be played by three players, a pitcher, a batter and a catcher (who stands behind the batter). The first base is placed some distance beyond the pitcher. The batter must reach this base and return to the home plate every time he hits the ball. If not, or if the



ball he struck is caught on a fly, or if he is "thrown out," etc., he is out. The catcher then takes his place, the pitcher is made catcher and the former batter is made pitcher.

If there are four players, two of them are on the "ins"—i. e., at bat—and two of them are on the "outs"—i. e., out in the field. It now is not necessary for the batter to reach first base and return home in one stretch. If he reaches first base, he may wait until the second batter on the "ins" strikes the ball before attempting to reach the home base.

If there are five players, one of them is made first baseman. If there are six players, the additional player is made first fielder, etc. In this manner the game develops. Every time one of the batters is put out all the players on the "outs" advance to the next higher place, while the player that was put out takes the place of the last fielder.

#### VARIATIONS BASED ON INSUFFICIENT SPACE.

In playgrounds one often has enough players to play a regular game, but adequate space is lacking. This condition is met in several ways. First, there is the regular game played with a large, soft ball (a so-called indoor baseball, from fourteen to seventeen inches in circumference), and with a short, light bat. The bases, instead of being ninety feet, are now only thirty feet apart.

If the space is too small to allow this modification, the next step is to use a large, hollow ball (a basket-ball), and to bat this with the closed hand, with two hands or with the forearm. The bases may now be placed twenty feet apart. In this form, baseball may be played all winter.

The shape of the ground at one's disposal may make it advisable to lay out the field in a long diamond instead of a square, or to use only one base (long base)—a long distance from the home plate.

What teachers should understand is that the regular game of baseball may be modified to meet the conditions in any playground. It is a game every girl and boy should know and play.

#### CORNER BALL.

The field is an oblong, 30 feet by 40 feet, divided into two equal parts. (Any space may be used if this size is not available.) Each part contains

two bases, placed in the far corners. A third may be added if desired. (See diagram.)

Any number may play. They are divided into two teams. Two players of each team are basemen and the others are guards. Their positions are shown in the diagram.

The bases are three (3) feet square.

The object of the game is to throw the ball from a guard to a baseman of the same team.

The game is played in halves of five (5) or more minutes each. Play is continuous during this time, the only stop being that made to call a foul.

A point is made whenever a baseman catches a ball (a basketball) from one of the guards of his own team. It must be a fair throw—that is, the ball must not touch the ground, wall, or ceiling before being caught by the baseman.

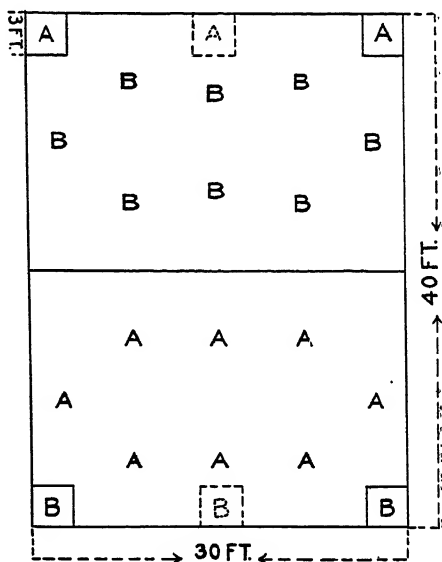
*Rules*—Guards are not allowed to cross the center line, nor to step into the bases, nor out of the field of play.

Basemen must always have both feet in their bases, but they are allowed to jump up to catch the ball.

The game is in charge of a referee, who calls all fouls. At the beginning of each half he tosses the ball up in the center of the field, between two opposing guards. In case of a foul he gives the ball to a guard of the other team.

There shall be a scorer, who is also timekeeper.

If in the course of play the ball rolls or is thrown off the field, it shall be brought back by a guard of the team whose line is crossed. He shall put



the ball in play by standing on the line, at the place where the ball left the field, and throw it to one of the guards of his own team.

Fouls are made as follows:

1. Carrying the ball (taking more than one step).
  2. Striking or touching the ball when it is in the hands of a player.
  3. Holding, pushing, striking, or tripping an opponent.
  4. Stepping across the center line, or out of the field, with one or both feet.
- .
- .

## ENDBALL.

1. *Equipment*—A rectangular space 40 by 50 feet, and a basket-ball.

2. *Teams*—Twelve members to a team, eight guards and four basemen.

3. *Object*—The object of the game is to pass or throw the ball from a guard to a basemen of the same team, the opposing guards trying to prevent this and pass the ball to their basemen.

4. *Length of Game*—(a) Two halves of 15 minutes or less.

(b) In case of a tie score, one or more extra periods of 5 minutes or less must be played through, until the tie is broken, at the end of one of these periods.

(c) At the end of the first half, and at the beginning of each extra period, teams change sides on the field.

(d) Time shall be taken out only by the referee for loss of ball, for change of player, accident, etc.

5. *Officials*—(a) The referee has entire charge of the game. He decides what points are scored and who shall possess the ball in case of disagreement, calls fouls, and awards penalties.

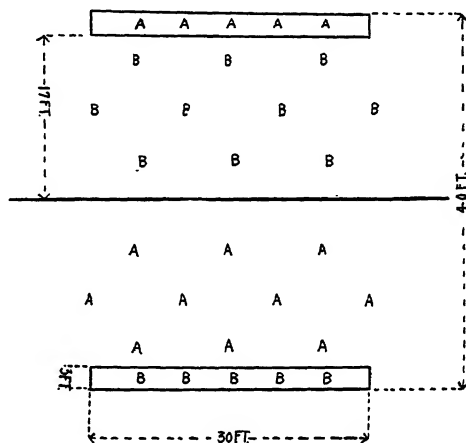
(b) The timekeeper shall keep time and score.

6. *Putting the Ball in Play*—At the beginning of each half and of extra periods the referee tosses up the ball in the center between two opposing guards. As the ball is about to descend he blows the whistle. The ball must not be touched before the whistle is blown.

7. *Playing the Ball*—(a) When a guard and a basemen get possession of the ball at the same time, the referee shall give the ball to the guard.

(b) When two opposing guards get possession of the ball at the same time, the referee shall toss the ball up in the center.

(c) If the ball strikes some obstructions at the sides of the playing space,



the ball is given at that place to the guard who would otherwise have obtained it.

(d) Baseman must always have both feet in the base (he may jump up and catch the ball).

8. *Scoring*—A point is scored when the ball is passed from a guard to a baseman of the same team.

NOTE—If the ball is touched or batted by an opposing guard, it does not prevent a score, unless that guard has unmistakably had possession of the ball.

9. *Fouls* are (a) To carry the ball more than one step or roll or bounce it and recover it at an advanced point.

(b) For a baseman to touch the ground outside his base with any part of his body.

(c) For any player to cross the center line.

(d) For a guard to step in a base.

(e) Purposely to push, strike or trip an opponent.

(f) Purposely to touch the ball while it is in the hands of an opponent.

(g) Jumping at center, to catch the ball or touch the ball a second time until it has been played by another player.

(h) To touch the ball while it is going up at center toss.

10. *Penalty for Fouls*—In case of a foul the ball is given to a guard on the opposing team.

11. *Substitutes*—Substitutions may be made at any time, but no player removed from the game may return to play during the half in which the removal occurs.

12. *Miscellaneous*—(a) Representatives shall not coach teams during play.

(b) A player may be removed from the game, after warning, for discourteous remarks to the referee.

## WILD MAN'S FIELD.

A certain part of the yard is marked as the wild man's field. This field should be an oblong of about 6 by 18 feet. The object of the game is to run across this field without being tagged (or caught) by the wild man who roams about in it. Who is caught takes the place of the wild man. With skillful players it is advisable to have two or more wild men in the field.

When played as a team game half of the players are in the field, and the other half on the outside. When three men have been tagged and made prisoners the sides change.

## BRONCHO TAG.

This game is a variation of Three Deep.

The players have the same formation as in Three Deep and the game is played according to the same rules except the following:

As the person who is being chased tries to step in front of a line, No. 2 in line grasps No. 1 and turns this person, at the same time keeping in back of him, thus making it more difficult for the person being chased to step in front and form three in a line. The person being chased does not need to have his back toward the couple, but can stand facing them. As soon as there are three in a line the third one must run.

## THREE BROAD.

Formation: A body of front ranks of threes (or twos) in a circle formation with the left (or the right) side toward the center.

There are one runner and one catcher. The runner attempts to form at the side of one of the ranks (grasping the hand of the rank member) before the catcher is able to tag him. If he is successful the player on the opposite end of the rank becomes the runner and may be tagged by the catcher. Running always must be around the outside of the circle. If the runner is tagged by the catcher before he can form at the side of the rank he is "it" and must pursue the one who tagged him.

## NUMBER RACE.

The pupils are standing in open order as during their calisthenics or setting up drill. Each rank of four is numbered from front to rear, see

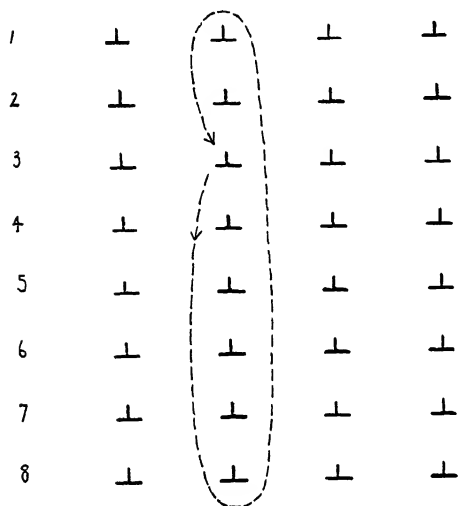


diagram. The places of the first and last players must be marked plainly. The object of the game is to have one player in each file or team run around his own file as rapidly as possible, and get back to his place sooner than the similar player from the other files. For example: The teacher calls "Number Three." Upon hearing the command the players standing in rank three face left about, run to the rear of their own file, around the last player, down the opposite side, around the

first player and back into their places. In the diagram the path of only one player is shown.

The file or team winning is credited with one point. This is a very lively game, creates much interest and can be played in a very short time.

With older players the teacher can have two members of a team run at the same time.

# GAMES AND DANCES.

95

## In the Barn.\*

Chas. Lindsay.

*Moderato. M. M. ♩ = 84.*

*p*

*il basso marcato.*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The bass line is marked *il basso marcato*. The melody in the treble staff is composed of eighth and sixteenth notes, while the bass line features a steady eighth-note accompaniment.

*Poco animato.*

*mf*

The second system of musical notation continues the piece. The tempo is marked *Poco animato*. The dynamic is *mf* (mezzo-forte). The musical texture remains consistent with the first system, featuring a melody in the treble and a rhythmic accompaniment in the bass.

The third system of musical notation continues the piece. The melody in the treble staff becomes more active, incorporating more sixteenth notes. The bass line continues its steady accompaniment.

*fz* *mf*

The fourth system of musical notation continues the piece. The dynamic in the treble staff changes to *fz* (forzando), while the bass staff remains at *mf*. The melody is more pronounced in the treble.

*fz*

The fifth system of musical notation concludes the piece. The dynamic in the treble staff is *fz*. The melody ends with a final chord in the treble and a sustained bass line.



## GAMES AND DANCES.

In the Barn.

First system of musical notation. The treble clef staff contains chords and rests, with the instruction *p a tempo.* written below it. The bass clef staff contains a rhythmic accompaniment of eighth notes, with the instruction *marcato.* written below it.

Second system of musical notation. The treble clef staff continues with chords and rests. The bass clef staff continues with the eighth-note accompaniment.

Third system of musical notation. The treble clef staff begins with the instruction **TRIO.** and contains eighth-note patterns. The bass clef staff contains chords, with the instruction *mf* written below it.

Fourth system of musical notation. The treble clef staff contains eighth-note patterns. The bass clef staff contains chords and eighth notes, with the instruction *fz fz* written above it, *p* written above it, and *il basso marcato.* written below it.

Fifth system of musical notation. The treble clef staff contains chords and rests. The bass clef staff contains eighth-note accompaniment.

# GAMES AND DANCES.

9;

## In the Barn.

*con animato.*

First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, marked with a *mf* dynamic. The bass clef staff provides a harmonic accompaniment with chords and eighth notes.

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff features a *fz* (forzando) dynamic in the fourth measure, followed by a *mf* dynamic in the fifth measure.

Third system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the harmonic accompaniment with chords and eighth notes.

Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff features a *fz* dynamic in the second measure, followed by a *p* (piano) dynamic in the third measure. The system concludes with a *marcato.* instruction.

Fifth system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the harmonic accompaniment with chords and eighth notes, ending with a double bar line.

## THE JOLLY CROWD.

Music: "In the Barn" by Chas. Lindsay.

The arrangement and the steps of this roundel are very simple. Any number of children can take part. The class is to be arranged in open order, the pupils being at arm's length apart. Each measure of music has two counts. While there are seven parts to both music and roundel, Parts III, V, VI and VII are repetitions.

NOTE—The touch-step spoken of in the dance consists of quickly raising the leg forward (or in any other direction), then touching the extended foot lightly on the floor (like in a foot-placing), and again quickly raising it.

## PART I. (8 Measures, 16 Counts.)

1 to 2. (Knuckles on hips)—Touch-step left forward and backward (counts 1 and 2), then change-step left (counts 3 and 4). When touching the left foot forward, slightly bend the right knee, also, slightly bend the trunk forward; when touching the left foot backward turn the head right.

3 to 4. The same exercise right, but while performing the change-step face left about (counts 5 to 8).

5 to 8. Repeat measures 1 to 4 (counts 9 to 16).

## PART II. (16 Measures, 32 Counts.)

1 to 2. With a quarter turn left, three steps forward, and touch-step right forward (counts 1 to 4).

3 to 4. With a half turn right, repeat this movement in the opposite direction—i. e., to the right, and touch-step left forward (counts 5 to 8).

5 to 8. Repeat measures 1 to 4 (counts 9 to 16).

9 to 16. Repeat measures 1 to 8, but when executing the touch-step, bend the stationary leg and slightly bend the trunk forward, and at the same time swing the rounded arms sideward (counts 17 to 32).

## PART III. (8 Measures—is like Part I.)

## PART IV. (16 Measures, 32 Counts.)

1 to 2. Step and leap left sideward (counts 1 and 2), and touch-step right forward and backward (counts 3 and 4).

3 to 4. Repeat measures 1 to 2 to the opposite side (counts 5 to 8).

5 to 8. Repeat measures 1 to 4 (counts 9 to 16).

9 to 16. Raise the arms sideward and repeat measures 1 to 8. When performing the touch-step right forward and backward place the knuckles of the right hand on the hip and raise the left arm in a half circle overhead (*vice-versâ* when to the right), (counts 17 to 32).

## PART V. (8 Measures—is like Part I.)

## PART VI. (16 Measures—is like Part II.)

## PART VII. (8 Measures—is like Part I.)

In performing the steps, follow the “swing” of the music to which this dance has been written.

## ACE OF DIAMONDS (Danish).

Victor Record 17,083 (Dance is played six times).

Steps: Polka step, swing hop, running step.

Swing hop left: Step left forward, 1; swing right leg forward and hop left, 2.

Polka left: Hop on the right foot, “and,” step left forward, 1; bring the right foot to the left and put the weight on it, “and,” step left forward, 2.

Formation: Double circle of couples, partners facing, boys on inside of circle.

Music: Three parts of 8 measures each. Polka rhythm (2 counts to each measure).

## PART I.

Measures:

4. All clap hands, link right arms, and turn partner in eight running steps, boys beginning left, girls right (counts 1 to 8).

4. All clap hands and repeat, linking left arms (counts 1 to 8).

## PART II.

4. Boys take four swing hops backward toward the center of circle, girls follow, taking four swing hops forward, boys beginning left, girls right (counts 1 to 8).

4. Repeat, returning to places, boys forward, girls backward (counts 1 to 8).

## PART III.

Face in line of march, to move counter-clockwise, inner hands grasped.

8. Beginning with outer foot, eight polkas forward, facing toward and away from partner, with arm swinging backward and forward (counts 1 to 16).

## SWEET KATE (English).

Victor Record 18,004 (No introduction—Dance is played once).

Steps: Running, swing hop.

Swing hop left: Step left sideward, 1; swing the right leg forward and hop on the left foot, 2.

Formation: Column of couples. (Boy on left of girl.)

Music: Two parts of 8 measures, A and B; B repeated, all played three times. Polka rhythm (2 counts to a measure).

## PART I.

Measures:

A. 2. Right hands grasped. Beginning with outer foot, three small running steps forward and close (counts 1 to 4).

2. Same backward (counts 5 to 8).

4. Repeat above 4 measures (counts 9 to 16).

B. 1. Facing partner, swing hop left, striking right feet (counts 1 and 2).

1. Same opposite (counts 3 and 4).
2. Clap own hands, 5; right hands, 6; own hands, 7; left hands, 8 (counts 5 to 8).
2. Raise hands, fists clenched in front of chest and circle forward one with the other as though winding wool, 9; hold up forefinger of right hand, 10. Repeat, holding up forefinger of left hand (counts 9 to 12).
2. With four small running steps make a whole turn right (counts 13 to 16).
8. Repeat above 8 measures (counts 1 to 16).

## PART II.

- A. 2. Beginning right, each takes four running steps forward, passing partner, left shoulder to left shoulder. Turn inward toward partner on third and fourth counts (counts 1 to 4).
2. Repeat, passing right shoulder to right shoulder, returning to places (counts 5 to 8).
4. Repeat above 4 measures (counts 9 to 16).
- B. 16. Same as B of Part I (counts 1 to 32).

## PART III.

- A. 4. Beginning right, with running steps, partners linking right arms, make a whole turn and with running steps backward, return to places (counts 1 to 8).
4. Repeat, linking left arms (counts 9 to 16).
- B. 16. Same as B of Part I, finishing with a courtesy for the girls and a bow for the boys (counts 1 to 32).

## COME, LET US BE JOYFUL (German).

Victor Record 17,761 (Introduction, chord—Dance is played three times).

Steps: Courtesy, skip step.

Formation: In circular formation, ranks of three, with sides toward center, every two ranks facing each other. Each rank consists of a boy and two girls, the boy in the middle.

Music: Three parts of 8 measures each, the third being a repetition of the first.

## PART I.

## Measures:

2. Beginning left, march forward three steps, boys bow (heels together), girls courtesy (place right foot in rear and bend knees) (counts 1 to 4).
2. Beginning right, march three steps backward and close (counts 5 to 8).
4. Repeat above 4 measures (counts 9 to 16).

## PART II.

2. Boy and the girl on his right link arms, and beginning left, in four skip steps, turn in place, while girl on left circles left in four skip steps (counts 1 to 4).
2. Same, with girl on left, linking left arms, while girl on right circles right in four skip steps (counts 5 to 8).
4. Repeat above four measures (counts 9 to 16).

## PART III.

2. Beginning left, march forward three steps, girls courtesy, the boys grasp right hands and quickly change places (counts 1 to 4).
2. Beginning right, march three steps backward and close (counts 5 to 8).
4. Repeat above 4 measures with boys bowing instead of changing places (counts 9 to 16).

The dance may be made progressive by substituting the following for Part III.

2. Beginning left, march forward three steps, boys bow, girls courtesy (counts 1 to 4).
2. Beginning right, march three steps backward and close (counts 5 to 8).

4. March four steps forward, release hands, and pass through opposite rank, passing right shoulder to right shoulder; three additional marching steps forward and close, meeting new rank (counts 9 to 16).

## WORDS.

Come, let us be joyful,  
While life is bright and gay  
Gather its roses,  
Ere they fade away.—*Fine.*  
We're always making our lives so blue,  
We look for thorns and find them, too,  
And leave the violets quite unseen  
That on our way do grow.—*D. C.*

## THREE DANCE (Danish).

Victor Record 18,000 (Introduction, chord—Dance played four times with a finale of the first 8 measures played twice).

Steps: Step hop, balance step.

Formation: Square set of four couples. Head couples, one facing music and opposite couple; side couples, the other two. Boy on left of girl.

Music: Three parts. First two parts, 8 measures, repeated; third part, 16 measures. All repeated. Polka rhythm (2 counts to a measure).

## PART I.

Measures:

8. All join hands, in circle, clockwise, execute eight step hops, beginning left (counts 1 to 16).

8. Repeat same, moving in the opposite direction (counts 1 to 16).



## PART II.

4. Beginning left, with eight small running steps, head couples advance, passing each other, couple No. 2 separating, couple No. 1 passing between them (counts 1 to 8).

4. Without turning, both couples run back to places with eight small running steps, this time couple No. 1 separating and couple No. 2 passing between them (counts 9 to 16).

8. Side couples repeat same (counts 1 to 16).

## PART III.

2. Beginning left, head couples advance in two step hops, clapping on first three counts (counts 1 to 4).

3. Opposite boy and girl link right arms and turn in three step hops (counts 5 to 10).

3. Partners link left arms, turn in three step hops, finishing in original position (counts 11 to 16).

8. Side couples repeat same (counts 1 to 16).

Step hop left: Step left forward, 1; raise the right foot back of left and hop on left foot, 2.

In repeating the dance, substitute the following figure for Part I:

4. Partners join inside hands and, beginning with outer foot, execute four balance steps sideward (with foot placing forward) (counts 1 to 8).

4. Partners join both hands, with four step hops, turning to the right twice, move around the circle counter-clockwise, to original position of opposite couple (counts 9 to 16).

8. Repeat measures 1 to 8, completing circle (counts 1 to 16).

Balance step with foot placing forward: Step to the left, 1; place the right foot front of the left and rise on toes, "and," lower heels, 2, "and." Repeat opposite 1 and, 2 and.

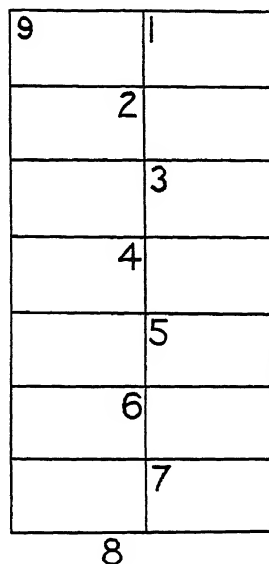
# GAMES AND DANCES

## FOR PLAYERS OF TWELVE TO SIXTEEN YEARS

*Sixth to Tenth School-Grades.*

### RABBITS.

The playfield is an oblong about thirty by ninety feet, divided into fourteen equally large parts. (See diagram.) The two playing teams each have nine men, one of whom is captain, the one team being guards (hunters), and the other runners (rabbits). The object of the game is for the rabbits to pass all the hunters, and, after having reached the other end, to return again to the starting place without being tagged. At the start the guards are stationed on their respective lines near the center of the field. During the game they must stay on their own cross lines, but are allowed to run from side to side; the captain, No. 9, can, however, run on any line (either lengthwise or across). After placing all his men, the captain calls "ready" or "rabbits." The game is then started by one or more of the rabbits quickly crossing over into one of the upper fields without being tagged by a guard. Then, as the opportunity offers itself, they cross over and move forward, evading the hunters (guards), who try to tag them. The others follow. Should a rabbit be tagged he is "dead," and takes a place away from the field of play. Five dead rabbits bring about a change of sides, those being rabbits becoming hunters, and *vice versa*. Should a rabbit succeed in getting across the eighth line he starts back, and now the hunters must watch the rabbits coming from both ends. If a rabbit succeeds in getting to the rear and back again to the starting point, he cries "Rabbit," which



signifies a game won for his side, upon which all the runners again start a new game without changing sides.

When playing with a greater number of players add a few cross lines, and use less lines for fewer players. See that the "fields" are large enough that the hunters cannot tag a rabbit when one has safely entered the field. When played by children it is advisable to place two hunters at each cross line and to have no captain.

### HAND WRESTLING.

Two players stand opposite to one another, the right foot placed forward, the left back, the outer part of the right feet touching. The right hands are grasped. The object of the game is by pressing sideward to make one's opponent move one of his feet.

### WRIST WRESTLING.

This game is played as above, except that the inner part of the right feet touch, and that the opponents cross right arms at the wrists. The right hands are closed.

Both games may also be played by counting only the moving of the right foot as a failure.

### STICK - I - SPY. (Kick-Can.)

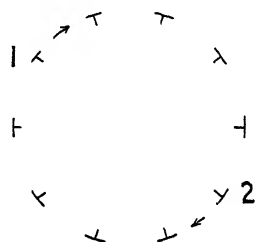
Conditions at times are such that the well-known game of "I Spy" (Hide and Seek) may be played in playgrounds.

An interesting variation of this game suitable for older children consists in making the seeker run after a stick before having the right to spy any player. A certain spot is chosen as "home base," where all players assemble. A player takes the stick and throws it as far as he can. The player who is "it" runs after the stick and returns "home" as soon as he can, striking the base three times. In the meantime the rest of the players have hidden themselves. The seeker now looks for the others. If he spies one and returns home, getting the stick and striking the ground with it before the other player, this one is caught. The game continues until three players are caught. If, however, one of the hidiers succeeds in getting home first he grasps the stick and throws it as far as he can. The player who is "it" must once more get the stick and strike the home base three times before he can again spy any one. If three players are out, the one caught first is "it" for a new game.

## OVERTAKE. (Chase-Relay.)

The game of overtake belongs to the relay class, the object of the game being to relay a large hollow ball (a cap, a hat, a dumb-bell, a handkerchief filled with grass, etc.) from one point to another faster than the object moved by the rival team. The game may be played in various ways.

1. In its simplest form the players form a front circle, facing inward. Two balls are used, one being given to a player standing at one side, and the other to a player who stands at the opposite side of the circle. (See diagram.) Upon command, the ball is thrown to the player standing at the left. He throws it to his neighbor at the left, etc. Every player must catch the ball, no player to be passed. Who misses the ball must pick it up and throw it to his neighbor. The object of the game is to have one ball "overtake" the next. As a variation more balls may be used; also, balls of different weight and size.



2. If played as a team game the players are numbered, the players with the odd numbers forming one team, the balance the other team. The game is started as described above, each team having one ball (which is thrown only to its own members). The side overtaking the other wins the game.

This game may also be played by giving the balls to two players standing next to each other. The balls should now be thrown twice (or three times) around the circle to see which team wins. This can readily be seen by having the first player raise his arms with the ball after this has completed its second (third) round. Placing the players far apart increases the difficulty of the game.

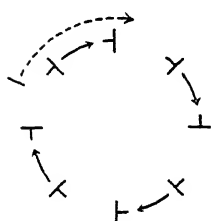
## PASS BALL.

The players stand shoulder to shoulder in a front circle. The object of the game is to pass a large, hollow ball (a club, dumb-bell, stick, handkerchief, etc.) rapidly from one player to the next; no player may be skipped. One player is chosen, who is outside the circle, whose aim it is to tag the ball that is being passed along the inside. The player having the ball in hand

when it is tagged takes the place of the tagger. Should the ball be dropped and then be tagged by the tagger the player in the circle who touched the ball last is "it."

### PASS - BALL VARIATION.

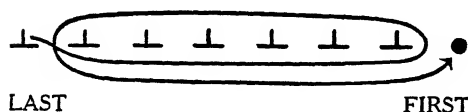
The following is a variation of pass ball, suited to few players. The players, instead of standing closely together, stand in a flank circle with a distance of from 3 to 6 feet between the players. (See diagram.) Taking a side stride and bending forward, the ball is passed either backward or forward to the next player by being rolled between the legs.



The chaser circles around the outside, trying to intercept the ball. If the ball is touched by the chaser with his hands the player who touched it last is "it."

### PASS - BALL RELAY WITH ENCIRCLING.

The players are divided into teams, the members of each team standing next to one another. Upon command a basket-ball (or any other suitable object) is passed sideward from the first to the last player in each team. When the last player receives the ball he turns and runs along the rear of his team, then along the front, and then once more along the rear, encircling the team. (See diagram.) Arriving at the head he immediately passes the ball to the next player. The ball then is again passed along until it reaches the one who now is last. He, therefore, encircles the team as described above. This passing and encircling is repeated until every member of the team has had his turn, and the team members again stand as at the start. When running around the ends it is permissible for the runner to hook his arm into that of the player at the end, as this enables a quick turning of the ends.



This game also may be played by having the players stand one behind the other and passing the ball overhead (or underneath), from the first to the last player. This last player then runs along the right side of his team, down

on the left side and up again on the right. The point to be observed in all styles of playing this game is that the runner must take his correct position at the head of the team before being allowed to pass the ball to the next player.

### WALL BALL.

This game is of the same character as, but more difficult than, "Day Ball," described in the games of the Third Grade or "Toss-up," described in games of the Fourth Grade. Draw a line parallel with a high wall at a distance of about twelve feet. One player stands between the line and the wall; the rest of the players, who have received numbers, stand behind the line. The leader throws a tennis-ball (or a basket-ball, baseball, etc.) against the wall, at the same time calling up some number to catch the ball. If the ball is caught, the catcher continues the game, otherwise the first player again throws the ball.

If this game is to be used as a team game the players with the odd numbers call on the even-numbered ones to catch, and *vice-versâ*. The side having the greatest number of catches at the end of the five (or less) minutes wins the game.

### BASKET - BALL FAR THROW.

The ball must weigh not less than eighteen nor more than twenty-one ounces. It shall be thrown from over the head from a stand behind a line, known as the scratch line. The feet may not be moved during the throw, nor until the ball falls to the ground. Raising the heels shall not be considered moving the feet. To be a fair throw, the ball must fall inside a lane, ten feet wide, running in the direction of the throw. Lines at right angles to the direction of the throw shall be drawn across the lane one foot apart. The distance of these lines from the scratch shall be distinctly marked to assist the judges in scoring. Credit will be given for whole feet only (no inches).

### HURL - BALL FAR THROW.

Each contestant shall be allowed three throws. The hurl ball shall be a sphere, the circumference of which shall be not less than twenty-four (24) and not more than twenty-five (25) inches, with a handle so attached as to keep the backs of the fingers not more than one inch from the surface of the ball. Its weight shall be at least two pounds and not more than two and

one-quarter pounds. The ball shall be thrown with one hand, from behind a scratch line, and with unlimited run. Crossing the line makes the throw without result. It shall, however, count as a try. The ball must fall between two lines, twenty-five (25) feet apart and parallel, drawn at right angles to the scratch line in the direction of the throw. Credit will be given for whole feet only (no inches).

### GOAL THROW.

This is a team game of low organization that may be played in small yards. Two (or more) teams stand side by side and 15 feet from the baskets. The baskets are suspended from a wall, 10 feet above ground. The first player of each team has a basket-ball. The object of the game is to throw as many baskets as possible.

RULES: 1. The game is started simultaneously. The first player of each team steps to the throwing line and then tries to throw the ball into the basket.

2. Each player has three successive throws. If by that time he has not thrown the ball into the basket the ball is given to the next player in line. It is possible for one player to throw three goals.

3. Each basket (goal) made counts one point.

4. *The team having the most points after finishing wins the game.*

### TOWER BALL. (Hold the Fort.)

The players are formed into a rather large circle. In the center of the circle a tower is placed, made by tying together upper ends of three wands; (a number of clubs, hats, a basket-ball, etc., may also serve as a tower). One or two players are selected as guards, being stationed within the circle. The object of the game for the rest of the players is to destroy the tower by kicking a basket-ball against it. The ball must always be kicked close to the ground. If the tower is knocked down, the player who kicked the ball takes the place of the guard. If the guard upsets the tower, he is replaced by another player.

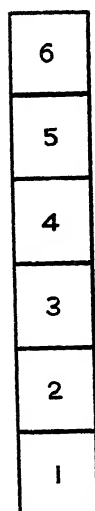
## RELIEVO.

Divide the players into two teams. In one corner of the yard mark off a prison large enough to hold all the players of a team. The players are either taggers or runners. At the beginning of the game all taggers are close to the prison walls. After counting twenty-five the taggers (except a few prison guards) chase the runners. A runner who is tagged is a prisoner, and is put into the prison by his captor. No wrestling or trying to get away is allowed. If, after one or more prisoners have been made, one of the runners succeeds in getting into the prison (without being tagged), all prisoners are free. If the taggers capture all the runners the sides change places. A handkerchief tied around the arm, or other means, may be employed to mark the two teams.

## HOP SCOTCH.

Hop Scotch is an interesting individual, hopping game, which can be played either in a very simple or in a very intricate form.

It is suited to a small number (4 to 8) of boys or girls, from 7 to 14 years of age. The simpler forms are used for young children.



Every player has a flat piece of flagstone or a wooden disc. For the simplest form of the game mark out a space 24 feet long by 4 feet wide, which is divided by five transverse lines into six equal 4-foot squares. Number the squares consecutively 1 to 6. (See Diagram 1.) This size is recommended so that the ordinary cement blocks or squares in the pavement may be used.

The games consist in kicking or pushing the disc with the hopping foot out of each square back to the starting point.

The first player stands in front of square No. 1, and tosses his disc into square No. 1. He then hops into square No. 1, kicks the disc back (with the hopping foot) and hops to the starting place without stepping on the line. He then tosses the disc into square No. 2, hops into square No. 1, then into 2. He then kicks the disc out in the same way through square No. 1 to the starting place, and so on to No. 6.

DIA-  
GRAM 1



If a player fails to throw his disc wholly within the next square, or if in hopping he steps on any line, or if he kicks the disc on or out of the side lines he is out and the next player takes his turn.

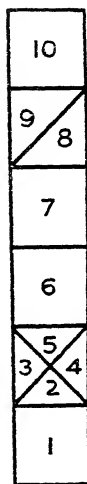
When each player has had a turn, the first player starts again by throwing the disc into the square in which he last failed. The one who completes the six squares first wins.

#### VARIETIES.

(a) After reaching the last square, a player, instead of winning the game, must work his way back to Square 1.

(b) After completing form (a) with left foot a player must repeat using the right foot.

(c) By making intricate designs. For instance, draw two diagonal lines in the second and one in fifth square, making each triangle equivalent to a square, making a total of 10 blocks. (See Diagram 2, or, still more intricate, see Diagram 3.) In the intricate designs the disc



DIA-  
GRAM 2

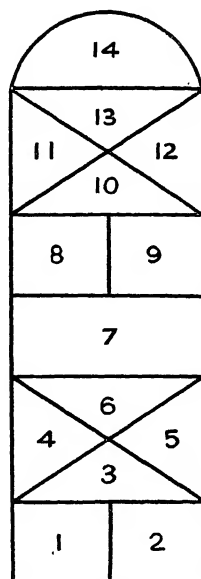


DIAGRAM 3

must be kicked out through each preceding number, exactly as in the simple design.

#### ROB AND RUN. (Catch the Robber.)

Divide the players into two teams, Nos. 1 and 2. The teams stand about sixty feet apart. Twenty-five feet from Team No. 1 place a box (or a chair, etc.), and upon this place a basket-ball (a hat, etc.). The object of the game is to have one player from each team run for the ball, get it, and return to his team before being tagged. Upon signal from the leader, the first player of each team runs forward. The ball being nearer Team 1, the player from that team naturally reaches the ball first, but as he must turn to get back to his base, interesting situations develop. If the runner from Team No. 1 gets back before being tagged, his side scores one point. When all players have run, the sides exchange places, Team No. 2 being nearer to the ball. The side having the greatest number of runners untagged wins the game.

Another form of playing for younger players: The object is placed midway between the players. Upon signal from the leader the first player from each team runs forward. Either player may secure the object, and should he return to his side before being tagged by the opposing player, a point is scored by his side. Should he be tagged, no point is scored by his side. In either case the object is returned to the center and the next players start upon command.

An interesting variation of the game is had by placing an old hat (or a cap) on the box. The player getting the hat must put it on his head before running for his base. The pursuer has the right to snatch the hat off the runner's head and to put it on his own head while racing for his base. Should he get there with the hat on his head, his side scores a point. (The original possessor of the hat, naturally, tries to regain it.)

### FOOT AND A HALF.

A boy, who is chosen by the usual method, is "down." He is known as the "horse." He chooses another boy, who is the leader. (This position as leader is later occupied by the horse when relieved.) A line is marked on the ground; the horse takes a stand in front of this line and bends over as in leapfrog, his head being in the direction of the jumping. All players now, from a stand, execute a straddle vault over the horse. Shouting "Foot and a half," the leader again vaults. The horse then moves forward to the point where the leader landed. The leader now decides how the next vault should be performed; for instance, "from a stand," "from a run of two steps," "from a stand, but jumping off with one foot"; "from a stand, but touching the back of the horse only with the right hand," etc. The start in all attempts must be made from the scratch line.

We will say, in further explanation, that the leader decided that the second vault should be performed with a standing jump and touching the horse only with the left hand. All players execute the vault as prescribed. The leader, as last jumper, shouts "Foot and a half," whereupon the horse advances to the new mark. The leader now decides how this distance is to be covered. If, for instance, he calls for "three running steps and over, touching with both hands," and a player goes over with two steps or with using only one hand, the leader is "down," and the horse becomes leader.

This also happens if the leader jumps without shouting "Foot and a half." The game now starts anew at the scratch line. The leader must see that all vaults are straight over the center of the horse and from the scratch line.

### HAT ON BACK.

This is a game of the "foot-and-a-half" order. A boy is chosen to be "down." He assumes the position of a horse, but stands crosswise (not lengthwise) to the direction of the vaulting. The approach may be as each player chooses, the jump-off, however, must be from the scratch line. After all players have had a "try," during the next vault each player deposits his hat or cap on the back of the horse. Who drops his hat or knocks off any other goes down as the next horse. If all hats are deposited on the back of the horse, the leader makes the succeeding vaults more difficult by adding some difficult feat—e. g., hopping off with the left foot, touching only with the right hand, etc., until some one knocks a hat off.

A variation of this game, making it more difficult, is to have all players who fail stay as horse and bucks. The horse takes the regular position, while the bucks go down on hands and knees between the horse and the take-off. The game in this form is admirable for developing courage, as well as skill.

### HAT BALL. (Nigger Babies, Baby in the Hat, Pitch Cap.)

Eight or ten players put their hats (or caps) in a straight or curved row on the ground, each one standing near his hat. One of the players has a rubber ball or a soft indoor baseball. After making a number of deceptive passes he suddenly drops the ball into one of the hats. As soon as he drops the ball, all the players, except the one into whose hat the ball fell, run away in all directions. The player into whose hat the ball dropped grasps the ball and quickly throws it at one of the fleeing players. If he hits the player he also runs away. The player who was struck by the ball gets this as quickly as possible and, from where he picked up the ball, throws it at another player. If the thrower of the ball does not hit a player he gets a "nigger baby"—that is, a pebble (or a piece of coal, etc.) is placed in his hat. One of the players in the meantime recovers the ball and again starts the game. After a certain number of "nigger babies" have been distributed—usually as many as there

are players—the second half of the game begins. A line is drawn, ten to fifteen steps from a wall. The first player who has a pebble in his hat steps up to the wall, facing it, and ducks his head. One after another, the other players then step up to the line and throw the (soft) ball at the player. If he had two or more pebbles in his hat he undergoes the ordeal so many times. Then the next victim steps to the wall to be thrown at, and so on, until all who have had pebbles in their hats have been targets.

### DODGEBALL. (In a Circle.)

Dodgeball is one of the organized school games used for competitions for which definite rules have been formulated. (For other forms, see the games of Grade 7.)

1. The game shall consist of two halves, three minutes each. During the first half, Team A is placed around the outside of the circle and tries to strike with a basket-ball the members of Team B, who are dodging about within the circle. In the second half the positions and objects of the teams are reversed.

2. For a match game, the circle shall be thirty-five feet in diameter for girls and forty-five feet for boys.

3. Sixteen (or any other specified number of players) shall constitute a team.

4. As soon as an inner player is touched by the ball on a fly or a bounce, on any part of his body or clothing, the referee shall signal and announce to the scorer a point for the outer team. The player struck remains in the game, and the game continues without interruption. If in a throw the ball strikes more than one member of the inner team, only one point shall be scored. The team securing the greatest number of points during the game shall be the winner.

5. Players in the outer team must throw from outside the circle. If when throwing the ball a player touches the line, or the space within the line, with any part of his body, this shall be a foul throw. Should an opposing inner player be touched by such throw no point shall be scored.

6. Should the ball, when thrown, remain in or rebound into the circle, a player from the outer team shall run in to get it. In order to make a fair throw he must, however, again resume his place outside the circle; but he may (from within the circle) throw the ball to one of his team mates, who may make a fair throw from outside the circle.

7. Fouls: (a) If a member of the outer team carries the ball within the circle in order to pass it to another member of his team, it is a foul. The time lost in making him return to his position with the ball shall be considered sufficient penalty.

(b) If an inner player blocks the progress of an outer player, handles the ball, or in any other way delays the game, the referee shall allow for the time wasted. He shall also allow for time lost through accident or other legitimate causes.

8. The whistle is blown only for starting and stopping the halves and for fouls.

### DOUBLE DODGEBALL.

A very strenuous game for the higher grades, and a game in which the defending team seldom lasts long, is the regular game of dodgeball, played with two balls. Who is hit by a thrown ball leaves the circle. To pick the winning team, the game must be timed, the team staying in the circle longest winning the game.

### BASE DODGEBALL. (Bull Pen.)

The present form of dodgeball in a circle seems to have descended from the game of "Bull Pen." The game of base dodgeball is played as follows: Place as many small circles (about two feet in diameter) around the periphery of a large circle having a diameter of from forty-five to fifty feet. The players of one team, the drivers, occupy the bases, and a like number of players are the bulls, who roam about inside of the pen (the large circle). An indoor baseball is used. This ball must always pass through the hands of three basemen (drivers) before it may be thrown at a bull. If the bull is hit he is out of the game. If, however, the bull catches the ball, he may, from where he caught the ball, throw this at a driver, who may not leave his base. If the

driver is hit he is out of the game. Should he, however, catch the ball, he keeps his place and again starts the game by throwing the ball to one of his team mates. If one or more drivers are put out of the game the other basemen may run and occupy the empty bases.

After playing five minutes (or any other specified time), count the number of players left on each team, and then change places. At the end of the second half again count the players. The side having the greater number is the winner.

### SOCCER FOOTBALL.

School-yard game, simplified Form No. 1, suitable for young boys and girls.

This game may be played in any large school yard. A soft rubber ball or an old tennis-ball will do for a ball. (See diagram for field.)

*Players*—Any number of players may play on a team, but care must be taken that too many do not try to play the ball at the same time.

*Object of the Game*—The object of the game is to kick the ball between the goals. At no time must the ball be touched with the hands or arms.

*Goals*—The goals shall be in the middle of the end lines, to be marked by stakes, posts (or by caps, coats, etc.)

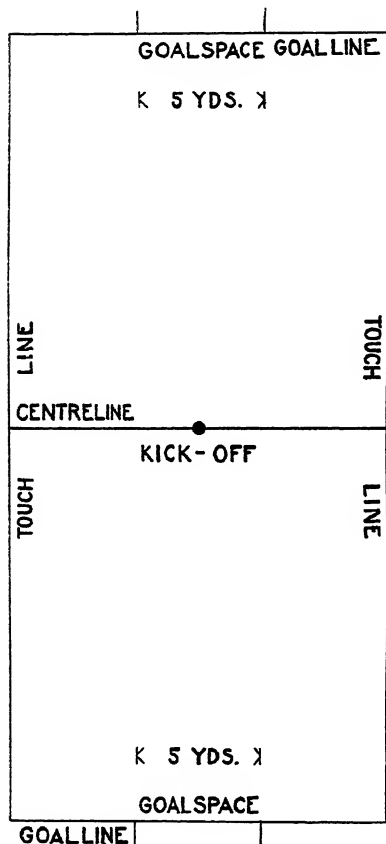
A goal is scored when the ball has been kicked between the goals. A goal counts one point; the team having the greatest number of points wins the game.

*Time of Game*—The game is played in two halves of from ten to twenty minutes each, with an intermission of from five to ten minutes.

*Choice of Goals and Kick-Off*—The choice of goals is made by the toss of a coin, the winner choosing the goal and the loser getting the kick-off.

Goals are changed between the halves.

*Starting the Game*—The game is started by a kick-off. The referee (who has full control of the game) places the ball on the center line in the middle of the yard. The side losing the toss kicks the ball toward their opponents' goal. No other player shall be within five yards of the ball when it is kicked, nor shall any player cross the center of the yard until the ball has been kicked off. (Should this happen the kick must be taken over.)



*Out of Bounds*—The ball is "out of bounds" when it has passed outside the field of play (the lines on the sides are called "touch lines," and the lines on the ends are called the "goal lines"). To put the ball into play again a player on the opposite side to that which caused the ball to go out of bounds stands on the line at the point where the ball went out, then throws the ball, with both hands completely over his head, into the field of play. He cannot again play the ball until it has been played by another player.

*Fouls*—Fouls are called for pushing, tripping, charging, unnecessary roughness and purposely touching the ball with the hands or arms.

*Penalty for Fouling*—In case of a foul the ball is given to the opposite side at the point where the ball was at the time the foul was made. The ball is placed on the ground and a free kick is given.

*Officials*—The officials shall be a referee, who has full charge of the game, two linesmen (one for each side of the field) and a timekeeper, who also acts as scorekeeper.

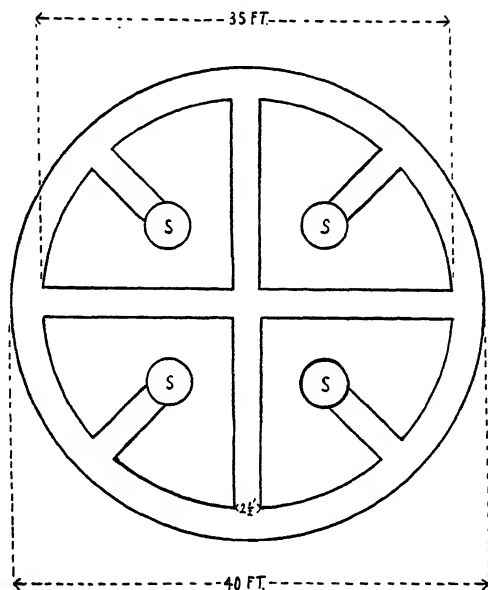
## SAFETY TAG.

This is a rather intricate tag game that can be played in a limited space. It is suitable for pupils of the grammar grades and for adults. The players should not number more than sixteen. The game is played on a court as per diagram. The circles marked S are safety zones.

One player is chosen as chaser. The other players scatter within the lanes of the play court. No one is allowed to step outside of these lanes. He may, however, jump from one lane into another. Stepping on a line counts as out of bounds. When closely pursued any player, except the chaser, may enter one of the safety zones, where he may not be tagged. No two players may occupy one zone at the same time. If a zone is occupied, and later is entered by a

second player, the first occupant must leave either by way of the lane leading to the zone, or by jumping into another lane. When the chaser tags another player this player becomes it. Who steps out of the lanes or who in jumping steps on a line is it. No back tagging is allowed.

In laying out a diagram, if there is room enough it is advisable to have the outer circle 40 feet in diameter, and the inner circle 35 feet. This will make the rim  $2\frac{1}{2}$  feet wide. The other lanes also should be of this width.





## GAMES AND DANCES.

## Eros.\*

(SCHERZO VALE.)

George Dudley Martin.

*Vivo.*

The first system of the musical score is for a piano piece in 3/4 time. It features a treble and bass staff. The right hand (R.H.) plays a melody with eighth notes, while the left hand (L.H.) provides a harmonic accompaniment. The tempo is marked 'Vivo.' and the dynamic is 'mf'. The system is divided into five measures.

*Tempo di Valse.* M. M.  $\text{♩} = 63$ .

The second system continues the piece. It features a treble and bass staff. The right hand (R.H.) plays a melody with eighth notes, while the left hand (L.H.) provides a harmonic accompaniment. The tempo is marked 'Tempo di Valse.' and the dynamic is 'pp'. The system is divided into five measures.

The third system continues the piece. It features a treble and bass staff. The right hand (R.H.) plays a melody with eighth notes, while the left hand (L.H.) provides a harmonic accompaniment. The tempo is marked 'Tempo di Valse.' and the dynamic is 'cresc.'. The system is divided into five measures.

The fourth system continues the piece. It features a treble and bass staff. The right hand (R.H.) plays a melody with eighth notes, while the left hand (L.H.) provides a harmonic accompaniment. The tempo is marked 'Tempo di Valse.' and the dynamic is 'pp cresc.'. The system is divided into five measures.

The fifth system continues the piece. It features a treble and bass staff. The right hand (R.H.) plays a melody with eighth notes, while the left hand (L.H.) provides a harmonic accompaniment. The tempo is marked 'Tempo di Valse.' and the dynamic is 'mf'. The system is divided into five measures.

# GAMES AND DANCES.

121

## Eros.

First system of musical notation. The treble clef staff begins with a piano (*pp*) dynamic and a crescendo (*cresc.*) marking. The bass clef staff has a forte (*f*) dynamic marking. The system consists of six measures, with a fermata over the final measure of the treble staff.

Second system of musical notation. The treble clef staff has a piano (*p*) dynamic and an *a tempo.* marking. The bass clef staff has a piano (*p*) dynamic marking. The system consists of six measures.

Third system of musical notation. The treble clef staff has a piano (*p*) dynamic marking. The bass clef staff has a piano (*p*) dynamic marking. The system consists of six measures.

Fourth system of musical notation. The treble clef staff has a piano (*p*) dynamic marking. The bass clef staff has a piano (*p*) dynamic marking. The system consists of six measures, with a crescendo (*cresc.*) marking in the third measure and a forte (*f*) dynamic marking in the sixth measure.

Fifth system of musical notation. The treble clef staff has a piano (*p*) dynamic marking. The bass clef staff has a piano (*p*) dynamic marking. The system consists of six measures.

## GAMES AND DANCES.

Eros.

This musical score is for a piece titled "Eros" from a collection called "GAMES AND DANCES." The page number is 122. The music is written for piano in 3/4 time, featuring a treble and bass staff. The key signature has one flat (B-flat). The score is divided into six systems, each containing five measures. The first system begins with a piano (p) dynamic and includes a first ending bracket over the final two measures. The second system features a mezzo-forte (mf) dynamic. The third system includes a crescendo (cresc.) marking and a forte (f) dynamic. The fourth system contains a first ending bracket. The fifth system is marked "Tempo I." and begins with a forte (f) dynamic. The sixth system concludes with a crescendo (cresc.) marking. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

# GAMES AND DANCES.

123

## Eros.

The musical score for "Eros" is presented in six systems, each consisting of a grand staff (treble and bass clefs). The piece is in 3/4 time and features a variety of musical textures and dynamics.

- System 1:** The first system shows a delicate texture with chords and single notes. The right hand has a melodic line with grace notes, while the left hand provides a harmonic foundation.
- System 2:** The second system begins with a *pp cresc.* (pianissimo crescendo) marking. It includes a *f* (forte) dynamic and a *mf* (mezzo-forte) section, with a crescendo hairpin.
- System 3:** The third system continues the *pp cresc.* marking and includes a *f* dynamic. The texture remains light and airy.
- System 4:** The fourth system features a *p a tempo.* (piano a tempo) marking, indicating a change in tempo and dynamics. It includes a crescendo hairpin.
- System 5:** The fifth system continues the *p a tempo.* marking and includes a crescendo hairpin.
- System 6:** The sixth system concludes the piece with a *cresc.* (crescendo) marking and a final *f* (forte) dynamic.

The score is characterized by its use of grace notes, slurs, and dynamic markings to create a sense of movement and atmosphere.

## BUTTERFLY DANCE.

Music: "Eros" by George Dudley Martin.

Any number of dancers can take part in this roundel. The class is arranged in open order at arm's-length distance. The music is written in three-quarter time. There are seven parts to both music and roundel, but parts 3, 5, 6 and 7 are repetitions.

## INTRODUCTION. (8 Measures.)

1 to 8. Pose; raise the arms sideward and hold them there.

During the last measure of the introduction wave the left arm forward.

## PART I.

Measures 1, 2, 3, 4, cross-balance step left, right, left and right sideward, waving the opposite arm forward—i. e., when executing the cross-balance step left sideward the right arm is waved forward (and the left is again moved sideward). When executing the cross-balance step a slight trunk bending to the opposite side takes place—i. e., when the cross-balance step left is performed the trunk is slightly bent to the right.

5. Step left sideward (the arms are sideward).

6 and 7. Courtesy (place the right leg crossed behind the left and bend both knees) and swing both arms down and onward in a circle to the side-position.

8. Straighten the knees, slightly bend the trunk left, wave the right arm fore-upward and lower it sideward.

9 to 16. Repeat 1 to 8 to the opposite side.

## PART II. (16 Measures.)

1, 2, 3. Three glide-balance steps left sideward. The arms are held sideward in an easy position and sway slightly during the sideward movement.

4. Place the right foot crossed in front, slightly bend the trunk right sideward, place the right knuckles on the hip and raise the left arm in a half circle overhead.

5, 6, 7 and 8. Repeat measures 1 to 4 to the opposite side.

9 to 16. Repeat measures 1 to 8.

## PART III. (16 Measures. Repeat Part I.)

## PART IV. (32 Measures.)

1 to 2. Pose, with the arms raised sideward.

3 to 4. Cross-balance step obliquely left forward and right backward. When stepping left, the left arm is swung in a half circle overhead and the right knuckles are placed on the hip (*vice versâ* when stepping right).

5, 6, 7 and 8. Repeat measures 1 to 4.

9, 10, 11, 12. Cross-swing hop forward (left, right, left and right), the knuckles placed on hips. (Execution: On count 1 step left forward, on count 2 swing the bent right leg crossed in front of the left; on count 3 hop once on the left foot; on counts 4, 5 and 6 repeat right.)

13, 14, 15, 16. Repeat measures 9 to 12, but step backward. (The leg-crossing while hopping is, however, executed in front.)

17 to 32. Repeat measures 1 to 16.

## PART V. (16 Measures. Repeat Part I.)

## PART VI. (16 Measures. Repeat Part II.)

## PART VII. (16 Measures. Repeat Part I.)

NOTE—If at an exhibition a longer performance is wanted, this may be added (after executing the seven parts) by having the pupils face toward the center—i. e., one-half of the class faces left and the other half right. The side movements should then be performed to the front and the rear of the room or hall. After the whole dance has been repeated in this formation, the pupils again face to the front and repeat Parts I to VII as written.

## GAMES AND DANCES.

## Santiago.

(VALE ESPAGNOLE.)

A. Corbin.

1.

2.

## A SPANISH COUPLE DANCE.

Music: "Santiago" by A. Corbin.

Formation: A column of front couples, inner hands grasped shoulder-high, outer hands at waist.

## PART I. (16 Measures.)

Beginning with the outer foot, step forward and hop, swinging the opposite leg forward; repeat with inner foot 2 measures.

One-quarter turn inward, facing partner, and two draw-closing steps in the line of march; the grasped hands are held head-high, arms slightly bent, 2 measures.

Repeat three times, but finish with three stamps (on the first and third counts of the fifteenth and the first count of the sixteenth measure) instead of two draw-closing steps. 12 measures.

## PART II (16 Measures.)

Face forward and step forward with the outer foot in the line of march; place the inner foot forward, raising the grasped hands obliquely forward, upward; bend the trunk toward partner and look at partner over the inner shoulder. This is executed on the first and second count of the first measure; pause during the last count and all of the second measure. 2 measures.

Rapid one-quarter turn inward, facing partner, and step sideward toward the last leader with the inner foot, and place the outer foot forward toward partner, raising the grasped hands obliquely upward and outward, and looking at partner; all executed as in the previous step—i. e., with pause. 2 measures.

Two draw-closing steps sideward in the line of march, as above. 2 measures.

Three stamps as above. 2 measures.

Grasp the opposite hands, and execute a rapid one-quarter turn toward the last leader and repeat the first eight measures in the opposite direction. 8 measures.



## PART III.

Repeat Part I. 16 measures.

## PART IV. (16 Measures.)

Repeat the first four measures of Part II. 4 measures.

Step sideward toward the first leader (in the line of march) with the outer foot, cross the inner foot in rear, bending knees. 2 measures.

Cross-turn step in the opposite direction (toward the last leader), releasing grasp of hands and immediately regrasping opposite hands. 2 measures.

Repeat the first eight measures in the opposite direction. 8 measures.

NOTE—Parts I and II may be used for themselves as a simple dance.

## CRESTED HEN (Danish).

Victor Record 17,159 (Chord—Dance is played seven times).

Steps: Step hop (Hopsa step).

Formation: Groups of three. Boy and two girls, boy in center.

Music: Two parts of 8 measures each. Polka rhythm (2 counts to each measure).

## PART I.

Measures:

Threes join hands in small circle.

8. Beginning with left foot, eight step hops in a circle, clockwise, a vigorous stamp on first count (counts 1 to 16).

8. Repeat in the opposite direction, beginning with a jump on both feet on the first count (counts 1 to 16).

## PART II.

The two girls release hands and all face the front in a straight line.

2. Beginning left the girl on the right dances through the arch formed by the raised joined hands of the other two (counts 1 to 4).

2. The boy follows through the same arch (counts 5 to 8).

2. The girl on the left dances through the arch formed by the raised joined hands of the other two (counts 9 to 12).

2. The boy follows through the same arch (counts 13 to 16).

8. Repeat the above 8 measures (counts 1 to 16).

The step hop is used throughout and when not moving through an arch, the dancers do the steps in place.

Step hop left: Step on left foot, 1; raise the right foot back of left and hop on left foot, 2.

### THE BLACK NAG (English).

Victor Record 18,004 (No introduction—Dance is played three times).

Steps: Glide, running, skipping.

Formation: Sets of three couples in column formation.

Music: Two parts of 8 measures each, A and B. B repeated. Polka rhythm (2 counts to a measure). All played three times.

#### PART I.

Measures:

A. 2. Right hands grasped. Beginning with outer foot, three small running steps forward and close (counts 1 to 4).

2. Same backward (counts 5 to 8).

4. Repeat above 4 measures (counts 9 to 16).

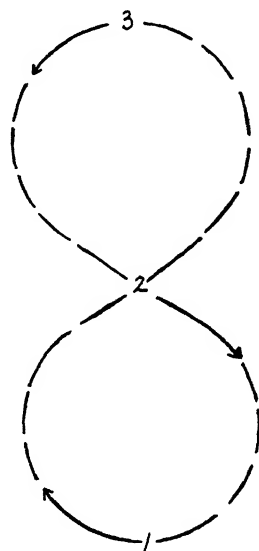
B. 2. Partners face. First couple join hands, take four glides sideward toward the front of room (counts 1 to 4).

2. Second couple the same (counts 5 to 8).

2. Third couple the same (counts 9 to 12).

2. All make a whole turn right in four running steps (counts 13 to 16).

8. Repeat above 8 measures back to places, the third couple leading (counts 1 to 16).



#### PART II.

A. 2. Beginning right, each takes four running steps forward, passing partner, left shoulder to left shoulder, turning toward partner on third and fourth counts (counts 1 to 4).

2. Repeat, passing right shoulder to right shoulder, returning to places (counts 5 to 8).

4. Repeat above 4 measures (counts 9 to 16).

B. 2. With four sideward glides, the first boy and the third girl change places (back to back) (counts 1 to 4).

2. In same way, the first girl and the third boy change places (counts 5 to 8).

2. In the same way, the second girl and the second boy change places (counts 9 to 12).

2. All make a whole turn right in four running steps (counts 13 to 16).

8. Repeat above 8 measures back to places (counts 1 to 16).

### PART III.

A. 4. Beginning right, with running steps, partners linking right arms. Make a whole turn and with running steps backward return to places (counts 1 to 8).

4. Repeat, linking left arms. Finish facing front (counts 9 to 16).

B. 8. No. 1 faces about. The boys each execute a figure 8, with skipping, as shown in diagram (4 counts to each quarter) (counts 1 to 16).

8. Girls same (counts 1 to 16).

### CZEBOGAR (Bohemian).

Victor Record 17,821 (Introduction, chord—Dance is played five times).

Steps: Glide, swing hop, lame step, stamp closing step.

Stamp closing step left: Step left sideward, stamping left and bending trunk to the left, 1; close right foot to the left and straighten trunk, 2.

Formation: Single circle of couples, facing center, boy on left of girl, all hands grasped.

Music: Two parts of 8 measures each, repeated. Polka rhythm (2 counts to a measure).

## PART I.

Measures:

4. Seven glides left sideward, swing right leg forward, hopping on left foot (counts 1 to 8).
4. Same to right (counts 9 to 16).

## PART II.

2. Beginning left, three steps forward and close with stamp (counts 1 to 4).
2. Repeat backward (counts 5 to 8).
4. Partners face, link right arms, raise left to half circle over head, and turn partner in place with four lame steps. (Hop right, step left, 1; step right, 2) (counts 9 to 16).

## PART III.

4. Partners face, join both hands, arms sideward, and execute four stamp closing steps toward center (with leg swinging sideward to the step) (counts 1 to 8).
4. Repeat outward (counts 9 to 16).
4. Same, with two steps inward and outward (counts 1 to 8).
4. Link right arms and repeat turn in Part II (counts 9 to 16).

## VIRGINIA REEL.

Victor Record 18,552 or 17,160 (Chord).

Steps: Running steps, glide.

Formation: Four couples, boys in one line, partners opposite, facing each other, 6 feet apart.

Music: Two step.

## PART I.

Corners: Right corners execute figures first, then left corners.

With running steps:

Beginning left, forward diagonally, to center, nod, and return to places (counts 16).

Forward, diagonally to center, turn opposite corner, joining right hands, and return to places (counts 16).

Forward, diagonally to center, turn opposite corner, joining left hands, and return to places (counts 16).

Forward, diagonally to center, turn opposite corner, joining both hands, and return to places (counts 16).

Forward, diagonally to center, encircle opposite corner, back to back, right shoulder to right shoulder, and return to places (counts 16).

NOTE—In returning to places the movement is backward, looking toward opposite corner.

## PART II.

With running steps forward beginning left, head couples link right arms and turn, then link left arms with next in line and turn (the girl turning the boys and the boy turning the girls); link right arms with partner and turn, and link left with next in line and turn, etc.

When end of line is reached, face partner, grasp hands, and glide through center to original position.

All face and follow leaders, who countermarch outward, the length of the lines. When partners meet they join inside hands and countermarch inward to original places. Partners face center, join both hands, raised to form arches. The head couple passes under arches to end of line.

The new corners then repeat the dance.

## GAMES AND DANCES FOR PLAYERS OF THIRTEEN YEARS AND OVER

*Seventh to Twelfth School-Grades.*

### PRISONER'S BASE. (Darebase.)

The playfield is about thirty by seventy-five feet. A line across the field at each end marks the base of each team. At the right of each base a small space is marked off as a prison. The teams each consist of about ten players. The object of the game is to make prisoners of players of the opposite team. Any player may be made a prisoner by an opposing player who left his base later than the first player did. For instance, a player of Team No. 1 leaves his base and advances toward the base of Team No. 2. Having left his base, he may be tagged by any player on Team No. 2. When, therefore, an opposing player runs out to tag him, he quickly retreats to his own base before being tagged. If he is tagged before reaching his base he is a prisoner and is put into the prison of Team No. 2. If, however, a player from his own team runs out to support him and this new player (who left his base later than the pursuer) succeeds in tagging the player from Team No. 2, then this one is a prisoner and is placed in the prison of Team No. 1.

When a prisoner is made, the captain of the team designates a player whose duty it is to guard the prison. The capture of three prisoners by one team wins the game. Prisoners may be freed when one of the players succeeds in tagging a prisoner without himself being tagged. If there are two prisoners they may grasp hands and stretch out toward their team, thereby facilitating their release. If, then, the first one is tagged they are both free.

The referee must insist upon order. Do not allow too many players on the field at once. When a prisoner has been made all players must return to their own base before another play may be started. Only one prisoner may be made during a play. All players must stand behind the line which marks the front of their base. As soon as one foot is over the line they have left their base and may be made prisoners by an opposing player who still is on his base.

## PUNCH BALL. (Fist Ball.)

This game is played with a basket-ball, which is struck with the closed fist, so that it will roll along the ground. The playfield is about twenty by forty feet. A lane, three feet wide, separates the two teams. The players are divided into forwards and backs. At the beginning of the game the ball is rolled (or bounced) forward into the center lane, the players from each side (who must not step into the lane) trying to get it. The object of the game is to cause the ball to roll over the end line of the opposite side by striking it as above described. The players are allowed to move about freely on their side, and may roll the ball up to the forwards. It may also be rolled from one player to another on the same side until a good opportunity is found to send it across the opposite goal line. Every goal made counts one point for the side making it.

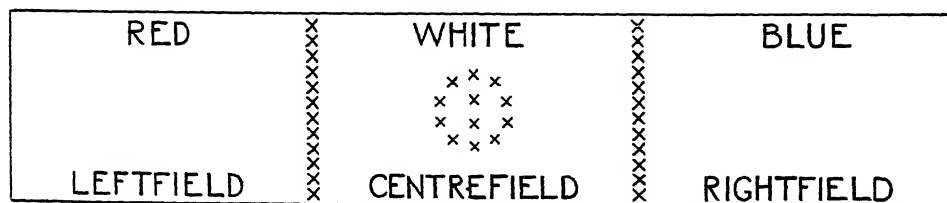
## PROGRESSIVE DODGEBALL.

## FOR THREE TEAMS.

Progressive dodgeball is a game suitable for pupils of 13 years and upward. Divide the players into three teams of equal size. With chalk (or paint) lay off the playfield in three squares, each 30 x 30 feet, joined in a straight line. (If so much space is not available shorten the outer fields.)

The teams may be designated "Red," "White" and "Blue," or any other name. The number of players on a team is governed by the space and players at command, and may be from five to twenty-five to each team.

At the beginning of the game the three teams line up as shown in the cut, and also at the beginning of the second and third innings, excepting that the teams will then have changed places:



Three innings are played, each of five minutes' duration (or any specified time). Each inning begins on the signal from the referee (blowing of a whistle) and ends with the call of time, when the teams change fields.

The outer teams always play against the team in the center.

A player on the center team may be hit by a player of the outer teams.

A player on either of the outer teams may be hit by a player on the center team, but it is not permissible for any player from either outer team to hit a player on the other, but a ball thrown by a player on either outer team, across the center territory, may be caught by a player on the other.

The referee begins the game by blowing the whistle and at the same time tossing the ball to the players of the center team (which in this case shall be "White," and standing in the center of their territory). The outer teams, "Red" and "Blue," are standing with one foot on the boundary lines of the center territory, and at the sound of the whistle run as far to the rear of their respective fields as they can to avoid being hit. The player of "White" who has caught the ball tossed by the referee runs up to either the left or the right boundary line of his field and throws at one of the end teams ("Red" or "Blue"); or he may pass the ball quickly to a player of his side who has run near the boundary line, ready to throw, and he then must throw at his opponents.

The players of the teams may dodge in any manner to avoid being hit. The player from "White" having thrown and not hit an opponent, a player from the side thrown at—let us assume it to be the "Red"—tries to catch the ball before it rebounds or rolls into the center territory. If successful, he passes the ball or runs with it up to the boundary line and throws at the "White," who dodge and run to the opposite end of their field. If he fails to hit, one of the team at the other end—the "Blue"—standing in readiness, catches the ball and throws at the "White." Thus the two end teams, "Red" and "Blue," continue to play against "White" as long as they are in possession of the ball, and "White" keeps dodging and fleeing from one side of its territory to the other. Usually this does not last very long, for the ball frequently bounces or rolls into the center territory, when "White" again gets the ball and throws, as in the beginning, at either "Red" or "Blue."



Thus the game continues, "Red" and "Blue" playing against "White." Every time a player is hit "on a fly"—not on a bounce—the team throwing the

ball is credited with a point, and the game continues without interruption until time is called.

INNING	1.	2.	3.	TOTAL, PLAYERS HIT.
RED	0			
WHITE	5			
BLUE	2			

At the conclusion of each inning the number of points of each team are counted and marked on the scoreboard or card, for instance, under first inning. (See diagram.)

The teams now change fields, from right to left, in the following manner. "Blue" moves to the center, "White" moves to the left, and "Red" moves to the right field. The teams form in exactly the same way as at the beginning of the game, and the referee again tosses the ball to the team in the center territory ("Blue"). The game continues as before, until time is called. The scores made are marked under the second inning, and the last change of fields takes place, so that in the three innings each team will have played in each field.

After the score of the third inning is marked, the scores of the three innings are added, and the team having the highest score wins the game.

A score is not made if a player is touched by a ball rebounding from the floor, a wall, an object, or from another player.

A score is not made if the thrower steps on or over the line.

A score is made only when a player is hit by a ball "on a fly" thrown from behind the line.

The ball belongs to the team of a territory (1) whenever it rolls or rebounds into its territory; (2) when stopped on a bounce subsequent to a throw from an opposing team.

In case of the ball going out of bounds it is brought back to the territory whose outer boundary line it crossed.

## DODGEBALL IN THREE FIELDS.

## FOR TWO TEAMS.

This form of dodgeball is designed to be used when but two teams shall play at a time. In all essentials it is played like the preceding game, with the following exceptions:

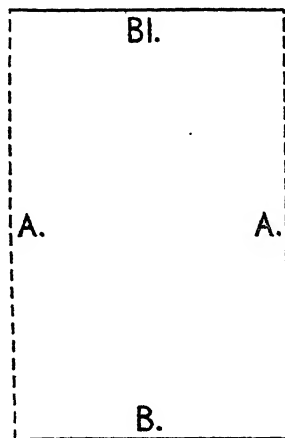
1. The teams shall have an even number of players; for a match-game sixteen players form a team.
2. The outer two fields, at the beginning of the first half, shall be occupied by eight players each of the attacking team. At the beginning of the second half a like number of the second team occupies these fields.
3. The time of each half shall be ten minutes, or a less number, as agreed upon before the game.

## RUN DODGEBALL.

The object of the game is for the players on Team B to run across the field to the other end without being hit by the ball (a basket-ball) during their run.

Divide the players into two teams, A and B. The players on Team A are again divided, one-half standing on either side of the playfield. (See diagram.) All the players on Team B are at one end of the short end of the field. The field is approximately thirty by sixty feet.

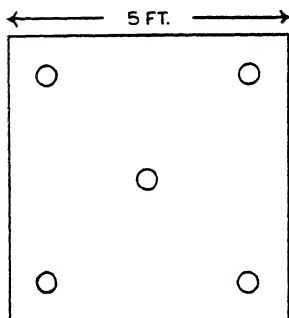
To start the game the referee tosses the ball to one of the players on Team A, at the same time blowing his whistle as a signal for the players on Team B that they may run. Upon this the player of Team A who has the ball throws at the runners. Those who are hit are out. When all the untouched runners are over at B 1 the referee again gives the signal to run. The throwers must always stand behind their line when throwing at a runner. Should the ball roll into the field a player from Team A may run in and toss it to one of his teammates. Only the runners in the field of play may be thrown at. At the end



of three minutes (or any other specified time) count the number of players left on Team B and credit them with so many points. The teams then exchange places and activities. The team having the greatest number of points at the end of the game wins.

### CIRCLE PINS.

Circle Pins is a game of skill that appeals to older boys and girls as well as to adults. It can be played either indoor or outdoor, and needs little space. The equipment consists of five bowling pins (blocks of wood will answer the same purpose), and a small bowling ball (a 17-inch indoor baseball or a square piece of wood will answer for this purpose.) The five pins are arranged as per diagram on a board 5 feet square (or on the ground). The ball is fastened to a strong cord and is suspended from the ceiling, a cross piece (a limb of a tree) 8 to 10 feet high directly above the center pin. The lower edge of the ball when hanging quietly is about one inch above the board.



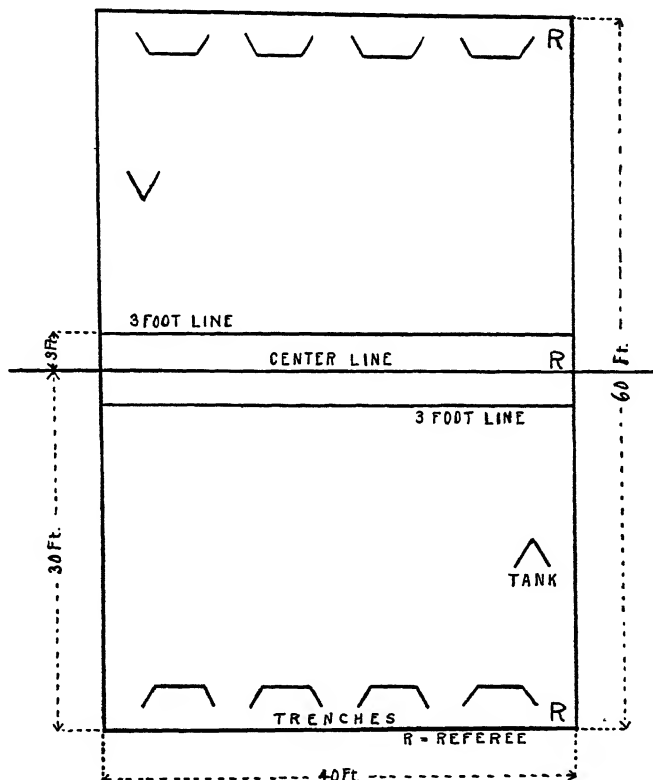
The object of the game is to swing the ball so as to knock down one or more pins. The player takes his stand at a mark from 6 to 10 feet from the pin board. The ball may be swung either forward and backward, or the player may swing it in an oval. The ball may pass over the board only during one swing—*i. e.*, either forward and backward, or in a circular swing. If during this swing one pin is knocked down this counts one point for the player. One point is scored for each pin that is knocked down either by being struck by the ball or by another pin. If only the center pin is knocked down this counts 5 points. If only the four outer pins are knocked down this counts 10 points. Fifty points is a game. If played as a team game the total number of points to be scored is equal to the number of team members multiplied by 50—*e. g.*, four members of a team must make 200 points.

## WARBALL.

This game may be played by any number of players. It can be played in a large or a small gymnasium or playground.

The idea underlying the game is for the players of one side to hit with a ball one or more players on the other side. Soft indoor baseballs are used, or balls made of paper; *i. e.*, newspapers wrapped with twine. According to the number of players from twenty-four to forty-eight balls are needed. The game is in charge of a referee and two assistants, who are stationed as per diagram. The time of the game is from 15 to 20 minutes.

The field is an oblong about 40 by 60 feet, with a line through the center and two 3-foot lines. Each side



has from four to six movable trenches and one movable tank. The trenches are made of light wooden frames with canvas stretched over them. Gymnasium mats may also be used. The trenches should be from 24 to 30 inches high and about 5 feet long. The tanks should be made in the form of a triangle, open at the rear end, large enough to shield one person. Each trench should accommodate from four to six players. Each side has a captain. The trenches and tanks may fly the colors of their teams.

The players kneel, squat or lie behind the trench wall. Without exposing themselves too much they throw their balls at the enemy. A player hit

by a thrown ball on any part of the body is disabled and must retire to the side line. The players may move their trench in any direction up to the 3-foot line, but not over the side lines. By order of the captain one player may go out in the tank to collect ammunition. He may go in the tank to the center line, also over the side lines. If he is hit he also must go to the side lines. The captain then must call to some other player to run from his trench to man the tank.

At the end of the specified time the referee, by blowing a whistle, ends the game. The side having most players left in the trenches wins the game.

## VOLLEY BALL.

### SECOND FORM. (Bat the Ball.)

(For first form, see Fifth-grade games.)

Divide the players into two teams, of from eight to sixteen players each. The playfield is about twenty by forty feet, being divided into halves by a narrow net or a rope stretched across the short way, the top of the net being seven feet above the ground. The object of the game is to keep a volley ball (a hollow ball, somewhat smaller and lighter than a basket-ball) passing from one side to the other over the top of the net or rope, by batting it either with one or two hands.

When playing with young or inexperienced players the ball may be returned over the line either on a "fly" or after one bounce. If the ball is not returned over the line in this manner—that is, if it touches the ground twice before it is started on its return, or twice during its passage from one player to another of the same team—a point is scored against the side that has failed—i. e., the serving side scores one point.

If the serving side bats the ball outside of the bounds of the playfield it is a foul, and the opposite side then serves the ball.

Experienced players must return the ball on a "fly"—i. e., the ball must never touch the ground. If it does, the side that last batted the ball over the net scores a point. Teams may play either for a certain number of points or for a certain length of time.

## CAPTAIN-BALL.

*Character*—Captain-ball is a highly organized team game of skill, especially developing the ability to throw and catch a ball obstructed by other players.

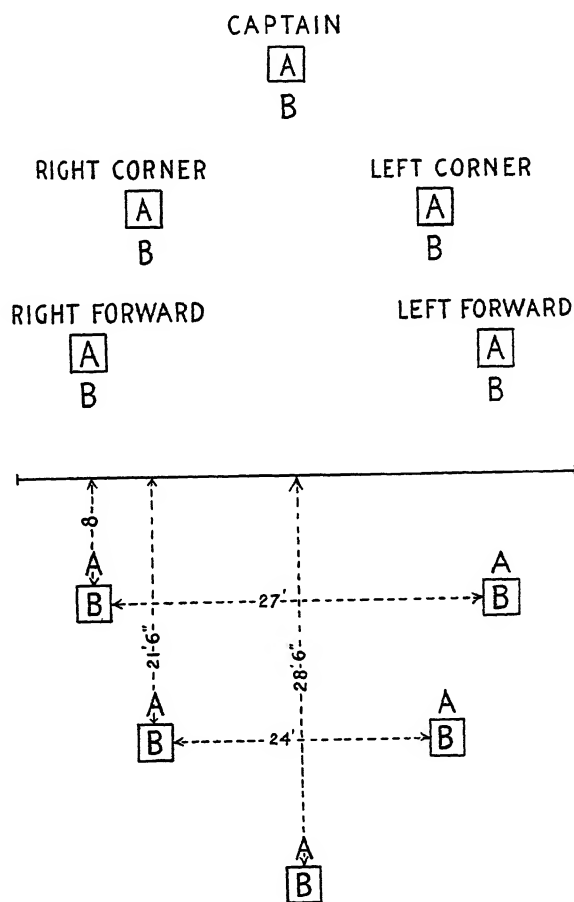
*Use*—It is especially adapted to a moderate number of adults or of boys and girls over twelve years of age.

*Equipment*—A space 40 by 70 feet and a basket-ball.

*Organization* —The field or playing space shall be divided into two equal parts by a center line. Five bases, each 18 inches square, are marked or painted, and placed and named according to the accompanying diagram.

*Team*—Ten players form a team. They are divided into basemen—two forward basemen, two corner basemen, and one captain baseman, and guards—two forward guards, two corner guards, and one captain guard. For positions, see diagram.

*Object*—The object of the game is to pass or throw the ball from baseman to baseman of the same side, the opposing guards trying to prevent this and pass the ball to their basemen on the opposite side of the center line.



A game is divided into two halves. The players change fields at the end of the first half.

*Officials*—A referee and a timekeeper. The latter acts as scorer.

The following are the rules for an official game:

1. *Field*—See diagram.

2. *Ball*—The ball shall be a small basket-ball between 30 and 32 inches in circumference.

3. *Officials*—(a) The referee has entire charge of the game. He decides what points are scored and who shall possess the ball in case of disagreement, calls fouls and awards penalties.

(b) The timekeeper shall keep time and score.

4. *Length of Game*—(a) Two halves of 20 minutes each, or less.

(b) In case of a tie score, one or more extra periods of 5 minutes or less, must be played through, until tie is broken at the end of one of these periods.

(c) At the end of the first half and at the beginning of each extra period, teams change sides on the field.

(d) Time shall be taken out only by order of the referee, for loss of ball, change of player, accident, etc.

5. *Putting the Ball in Play*—(a) (1) At the beginning of each half and of extra periods, (2) after each scoring play, (3) after each successful free throw, and (4) after each double foul play, the referee tosses up the ball (at least 10 feet) in the center between two opposing guards. As the ball is about to descend he blows his whistle. The ball is then in play.

(b) At the beginning of each half and of extra period, the ball is tossed up between the opposing captain guards; after each scoring play, and after each double foul play, between opposing guards in the following order: Right forward, left forward, right corner, left corner and captain guards.

6. *Playing the Ball*—(a) When two opposing players get possession of the ball at the same time, the referee shall give the ball to the guard.

(b) If a captain baseman obtains possession of the ball from any player other than one of his basemen, he may start a scoring play. In this case no more than seven points may be made.

(c) When during a free throw or through delay of game, play is

started again, the referee shall not blow his whistle until all players in that half of the court are ready.

(d) If the captain baseman, in a free throw (see 11) does not get the ball to the baseman and the ball rebounds to captain baseman again, the free throw is over and a scoring play may begin. When a captain attempts a free throw and the ball touches a guard the free throw is over and a play may begin.

(e) If the ball strikes some obstruction at the sides of the court, the ball is given at that place to the guard who would otherwise have obtained it.

(f) When a baseman except captain gets a ball from a baseman he has the privilege of continuing the scoring play by passing the ball to any other baseman who has not had possession of it during that scoring play.

(g) If a guard throws a ball to a captain baseman no score is made. (See (b) of this section.)

7. *Scoring*—(a) (1) One point for passing of ball from baseman to baseman, both basemen being on the same side of court, right or left.

(2) Two points for passing of ball from baseman to captain.

(3) Two points for passing the ball across the court from a right baseman to a left baseman or from a left baseman to a right baseman. (See diagram.)

(4) One point for passing of ball from captain to baseman on a free throw.

(b) A scoring play starts when a baseman receives the ball, provided it has not touched a wall, fence, spectator or obstruction on the sides of the court of play.

*A scoring play is stopped as follows:*

(1) When the ball passes into possession of *any* guard, or of an opposing baseman.

(2) By a foul committed by a player on the team which is attempting to score. A baseman who fouls while receiving the ball scores no point. A baseman who fouls while throwing the ball scores no further point.

(3) By the ball reaching captain baseman from another baseman of the same team.

(4) By the ball getting into the possession of any baseman for the



second time during a scoring play. In this case the last pass of the ball does not score.

(5) By the ball striking anyone or anything at the sides of the court other than the player, ground, floor or ceiling, or obstruction within the court.

(6) A foul by a guard never stops the scoring play of the opponent. In such case a free throw is awarded after the scoring play is over.

8. *Fouls*—(a) It is a foul for *any player*

(1) Purposely to push, strike or trip an opponent.

(2) Purposely to touch a player. It is impossible to play the game without opposing players touching. When such touching becomes dangerous or interferes with plays or appears to be done purposely, the referee shall warn, then foul the player or players for each successive offense.

(3) Purposely to touch ball while in hands of opponent.

(4) To kick the ball. Kicking is meeting the ball with the feet, with the idea of propelling it. Blocking with the feet is necessary and allowable.

(5) To delay the game for the purpose of using up time. Delay for team work and signals must be brief.

(b) It is a foul for a *guard*

(1) To touch a base with any part of his body.

(2) To touch the ground or floor on the opposite side of the middle line, except that a guard on the jump at center toss may drop with feet across the line.

(3) Who has crossed the line, to touch the ball or interfere with play until he has returned to his side of the court.

(4) To touch the ball while it is going up at center toss.

(5) Jumping at center, to catch the ball or to touch the ball a second time unless it has struck another player or the ground or floor.

(6) To carry ball more than one step or to roll or bounce it and take it again at an advanced point.

(7) To guard a captain baseman while he is making a free throw.

(8) When an opposing baseman has the ball, to guard closer than one foot to base, or to guard with arms extended nearer to the baseman, than at a right angle to a line from such guard to that baseman.

(9) To straddle a base. All space above the base is property of the baseman, and may not be occupied by body or feet of the guard. While

jumping to block high throws the hands of the guard may be used above the base.

(c) It is a foul for a *baseman*

(1) Purposely to strike, trip or push an opponent.

(2) To step out of base with both feet unless he jumps up in the air, in which case a foot must come down on base first.

(3) When only one foot is on base, to lift that foot from the base.

9. *Interpretation*—(a) *Guards* may

(1) Take ball at any time it is not in possession of another player.

(2) Drop on other side of middle line while jumping at center toss.

(3) Reach across the middle line at any time.

(4) Guard any player at any time except captain baseman on free throw.

(5) Use a brief time for signals and team work.

(b) *Basemen* may

(1) Touch or take ball while it is not in possession of the guard.

(2) Use a brief time for signals or team work.

(3) Jump in air for ball. (See 8 c-2.)

(4) Change base foot at any time. (See 8 c-3.)

10. *Substitutes*—Substitution may take place only when the ball is in play; and no player who is taken out of the game may return to play the half in which the removal occurs.

11. *Penalty for Foul*—When a foul is made the referee gives the ball the captain whose team did not foul. When guards are ready the referee the whistle and the captain tries a free throw to base. No more than point may be scored. The ball is tossed up in center if the throw has successful. Otherwise play is continued.

12. *Ending of Game*—The blowing of the timekeeper's whistle ends the game. If the ball is in the air at that time the game ends as soon as its passage through the air is stopped.

If the timekeeper's whistle blows before a free throw has started, the free throw and any ensuing fouls must be played out.

13. *Miscellaneous*—(a) Representatives shall not coach teams during play.

(b) A player may be removed from the game, after warning, for dis-

## HUMAN HURDLE RACE.

Each team forms a large circle. All players sit on the floor, facing outward, with legs straightened forward.

The first member of team No. 1 and the first member of team No. 2 are diametrically opposite each other on the circumference of the circles. Upon command, both competitors run in the same direction around the outside of the circle, hurdling over the legs of those sitting. The one returning first to his place scores a point for his team. The second members of the teams do the same, and so on until everyone has competed. The team having the highest score wins.

## SOCCER FOOTBALL.

## FORM No 2.

*The Field*—The field should be between fifty and one hundred yards wide and between one hundred and one hundred and fifty yards long for a match-game (otherwise whatever space is available), divided into two equal parts by a line through the center, called the half-way line. The two long lines bounding the field are called the "touch lines," and the two short lines bounding the field are called the "goal lines." The center of the field shall be marked with a circle with a ten-yard radius.

*Goals*—Two posts with a crossbar are placed on the end lines in the middle. The posts are 8 yards apart. The crossbar is 8 feet above the ground.

*Goal Area*—Lines are marked 6 yards outside of each goal post at right angles with the goal line for a distance of 6 yards, and these lines are connected with a line parallel with the goal line. The space within these lines shall be known as the "goal area."

*Players*—Eleven players constitute a team. They are named as follows: Center, inside right, outside right, inside left, outside left, left halfback, center halfback, right halfback, right fullback, left fullback and goal-keeper. Their positions are shown in the diagram.

*Time of Game*—The game is played in two halves, of from twenty to forty minutes each, with an intermission of five or ten minutes.

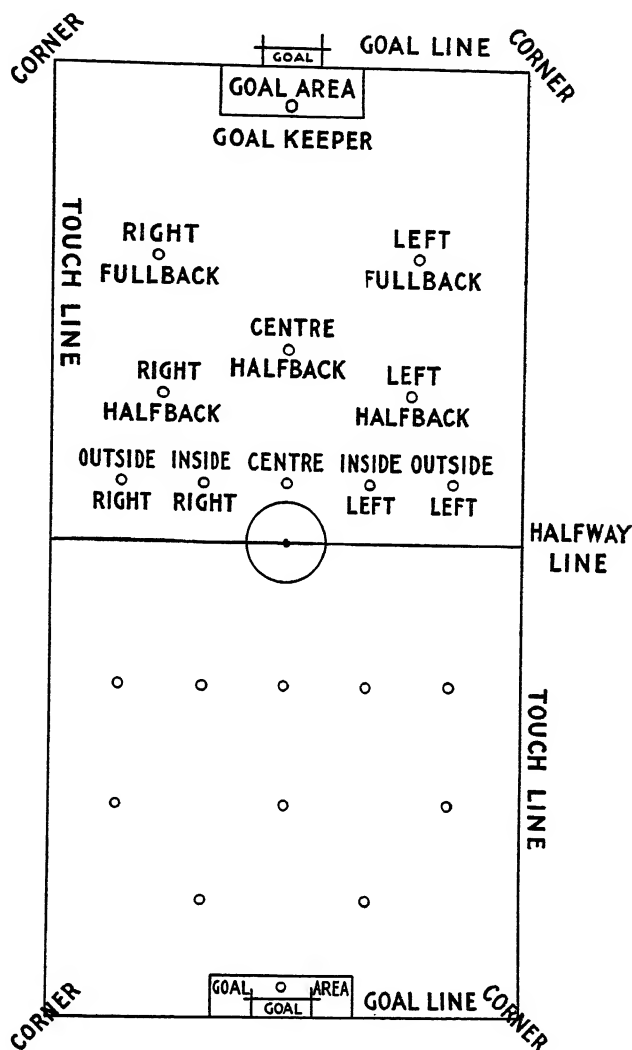
*Choice of Goals*—The winner of the toss (toss of coin) has the option of the kick-off or the choice of goals. Goals are changed at half time (end of the first half).

*Start of Game*—

The game is commenced by a place kick (kick-off) from the center of the field in the direction of the opponents' goal. No opponent may approach within 6 yards of the ball until it has been kicked off. Should this rule not be complied with, the kick must be taken over. After a goal has been made the losing side kicks off; after the change of goals at half time the ball is kicked off by the opposite side to that which kicked off at the start of the game.

*Scoring a Goal*

—A goal is scored when the ball has passed between the goal posts and under the crossbar, providing it has not been thrown, carried or touched by the hands or arms (knocked on) by any player of the attacking side. A scored goal counts one point.



*Out of Play*—The ball is out of play when it has crossed the goal line or touch line either on the ground or in the air.

*Throw In*—When the ball is “in touch”—that is, when the ball has crossed the touch or side line—a player on the opposite side to that which played it out shall, while standing on the touch line facing the field of play, throw the ball in with both hands, completely over his head, into the field of play. He must not, however, play the ball again until it has been played by another player. A goal cannot be scored from a “throw in.”

*Goal Kick*—When the ball is played behind (over) the goal line by a player of the attacking side it shall be kicked off by any one of the players behind whose goal line it went, within that half of the goal area nearest the point where the ball left the field of play. If it be kicked across the goal line by one of the defending players a player on the opposite (attacking) team kicks the ball from within one yard of the nearest corner. No opponent is allowed within 6 yards of the ball until it has been kicked off (a kick of this kind is called a “corner kick”).

*Goal-Keeper Handling Ball*—The goal-keeper may, within his own half of the field of play, use his hands, but must not at any time carry the ball. The goal-keeper cannot be changed without first notifying the referee.

*Dangerous Play or Fouling*—Tripping, kicking or jumping at a player is not allowed. Holding or pushing a player is not allowed. For the infringement of these rules a free kick is given to the opposing side at that place where the ball was at the time of such infringement of the rules.

*Free Kick*—A free kick is a kick at the ball without any interference, in which case the kicker's opponents must not be within 6 yards of the ball, unless they are standing on their own goal line. The kicker must not again play the ball until it has been played by another player.

*Restarting the Game*—In case of a temporary suspension of the game from any cause whatever, the ball shall again be put in play at the place it was at the time the play was suspended. The ball is thrown down where it was when the play ceased. The ball is in play as soon as it touches the ground, and the ball must not be played until it does touch the ground.

*Officials*—The officials shall be a referee (who has full charge of the game), two linesmen (one for each side of the field) and a timekeeper, who shall also act as scorer.

## FOX AND CHICKENS DODGEBALL.

This is a game for two or more teams, of not more than seven players each. A circle, not less than 30 feet in diameter, and a basketball or soft baseball are required.

One team goes in the center, forming in line, one behind the other, with arms around the waist of the one in front. The other teams spread out around the outside of the circle. Each team is given the same length of time in the center, and the team with the smallest score wins.

The rules are the same as in Dodgeball in a Circle, with two exceptions: (a) A score is made only when the last one of the inner team is hit (unless the line breaks, when anyone in it may be hit); (b) The front player of the inner team may bat the ball, as he turns to keep his team protected.

## May Day.

German.



## MAY DAY.

The music is an old German folksong.

The dancers are arranged in couples. These stand either in a flank column or in a circle. In explaining the steps, the movements of those standing on the left (or inside) are described. The dancers on the right side begin with the opposite foot. The inner hands of the dancers are grasped shoulder-high, the outer knuckles are placed on the hips.

## PART I.

1. Two mazurkas left forward and a half turn right in four quick steps (pause during the last beat).
2. Repeat 1 right and face left about.
3. Balance-step left and right obliquely forward, the opposite foot crossed in front and a half turn right.
4. Repeat 3 right and left, facing left about.

## PART II.

1. Six running steps forward and a half turn right (pause during the last beat).
2. Six running steps backward, beginning right and a half turn left.
3. Repeat 1.
4. Repeat 2.

## PART III. (Partners Facing Each Other.)

1. Grasp partner's hands shoulder-high. Two mazurkas sideward, toward the leaders. Place knuckles on hips, and in four quick steps face right (left) about. (Pause during the last beat.)
2. Repeat 1 toward the foot of the column and face left about.
3. With hands grasped, balance-step left and right (right and left) obliquely forward, the opposite foot crossed in front. Knuckles on hips and a half turn right.
4. Repeat 3 right and left, facing left about.

## PART IV. (Partners Facing Each Other.)

1. Dancer No. 1 (on the left), in ten running steps, circles around No. 2, beginning to the left. Pause during the last beat. Knuckles placed on hips.
2. No. 2 encircles No. 1, beginning left.
3. Both grasp right hands, left on hips and, in ten running steps, circle around a common center.
4. Repeat 3, grasping left hands.

# GAMES AND DANCES.

151

## Larkspur.

(MAZURKA.)

O. Heyer.

### INTRODUCTION.

*for.*

*p*

1.

*mf*

2.

*for.*

1

2



## GAMES AND DANCES.

## Larkspur.

3.

4.

*p*

*mf*

The musical score is written for piano and consists of six systems of music. Each system has a treble and bass staff. The first system is marked with a '3.' and the fourth system with a '4.'. The score includes various musical notations such as slurs, accents, and repeat signs. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). The key signature is one flat (B-flat) and the time signature is 2/4.

## GAMES AND DANCES.

153

## Larkspur.

5.

*for.*

6.

*mf*

The image shows a musical score for a piece titled 'Larkspur' from a collection 'GAMES AND DANCES'. The page number is 153. The score is written for piano and consists of two main sections, numbered 5 and 6. Section 5 begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It features a melody in the right hand with eighth and sixteenth notes, often beamed together, and a bass line in the left hand with chords and single notes. There are several slurs and accents throughout. Section 6 starts with a new system and continues the melodic and harmonic patterns. The piece concludes with a double bar line and a final chord. The dynamic marking 'mf' (mezzo-forte) appears in the final system of section 6.

## NORMAL SCHOOL MAZURKA.

Music : "Larkspur" by O. Heyer.

Formation: A column of front ranks in open order. Hands at waist (knuckles on hips).

## PART I. (16 Measures.)

1. Three mazurkas to the left and a glide-balance hop left with a full turn left in two hops. 4 measures.
2. The same right. 4 measures.
3. Repeat 1 and 2, but finish with two stamps (left and right) in place of the glide-balance hop right, with a full turn. 8 measures.

## PART II. (16 Measures.)

1. Three steps forward and point\* right foot forward and pause. 2 measures.
2. Waltz-balance step obliquely forward right. 1 measure.
3. Glide-balance hop left, with a full turn left. 1 measure.
4. Repeat 1 to 3, beginning right. 4 measures.
5. Repeat 1 to 4, but taking three steps backward instead of forward (other parts precisely the same), and closing with two stamps. 8 measures.

## PART III. (16 Measures.)

Repeat Part I, with arms folded in front, height of shoulder, during the step; replace hands at waist during the stamps.

## PART IV. (16 Measures.)

1. Front crosscut left and two hops left, with the left arm raised to a half circle over head. 1 measure.
2. Rear crosscut right and hop twice on the right foot, replacing the left hand at waist. 1 measure.
3. Three steps left sideward, with a rear-cross step right, the arms raised sideward; point right foot forward and pause, with right arm moved in front of body. 2 measures.

\*To "point" with a foot means to place the foot forward (or in the direction commanded), this movement being preceded by a slight and quick bending of the knee and a retraction of the foot.

4. Repeat 1 to 3, beginning right, and moving right sideward. 4 measures.

Repeat 1, 2, 3 and 4. 8 measures.

PART V. (16 Measures.)

1. Mazurka to the left and glide-balance hop left, with a full turn left, arms folded in front and kept shoulder-high. 2 measures.

2. As 1 to the right. 2 measures.

3. Repeat 1 and 2, but finish with two stamps. 4 measures.

Repeat 1, 2 and 3. 8 measures.

PART VI. (16 Measures.)

Repeat Part I.

## GAMES AND DANCES.

## Cupid and Butterfly.

(INTERMEZZO GRAZIOSO.)

Revised and fingered by Carl Hofmann.

Claude d' Albret.

*Introduction.*

The Introduction is written for piano in 3/4 time. It begins with a melody in the right hand, marked *mf*, featuring a series of eighth and sixteenth notes. The left hand provides a simple harmonic accompaniment. The piece concludes with a final chord in the right hand.

1  
*Moderato grazioso.*

The main body of the piece is marked *Moderato grazioso*. It consists of five systems of music. The first system begins with a *rit.* (ritardando) marking. The melody in the right hand is characterized by grace notes and slurs. The left hand features a steady accompaniment of chords and eighth notes. The piece concludes with a final chord marked *f* (forte) and the tempo marking *Animato.* (Allegretto).

## Cupid and Butterfly.

2

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of three measures. The first measure shows the voice entering with a melody, and the piano accompaniment providing a harmonic foundation. The second and third measures continue the melody and accompaniment. The piano part features a prominent bass line with a descending sequence of notes. The score is presented in a clear, legible format with standard musical notation.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style with many eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The score is divided into four measures. The first measure has a large '3' above the treble staff, indicating a triplet. The second measure has a '4' above the treble staff. The third measure has a '5' above the treble staff. The fourth measure has a '3' above the treble staff. The lyrics 'The Rose Tree' are written below the bass staff.

4  
D. S. al  $\oplus$

$\oplus$  *Amoroso.*

L. H. *con grazia.*

*rall.* *rall.* *a tempo.*

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The score includes various musical notations such as eighth notes, quarter notes, and chords. There are also some performance markings like '4 3' and '2 4' above the treble staff, and '4' and '1' below the bass staff.

## GAMES AND DANCES.

## Cupid and Butterfly.

5

*rall.* *a tempo.*

*f*

*cresc.*

*rall.* *f*

1 2

2 1 4

Detailed description: This is a piano score for a piece titled 'Cupid and Butterfly'. The music is written for piano and features a variety of musical notations including treble and bass staves, notes, rests, and dynamic markings. The score is divided into five systems. The first system includes a 'rall.' (rallentando) and 'a tempo.' (return to tempo) marking. The second system includes a '5' measure number. The third system includes a 'f' (forte) dynamic marking. The fourth system includes a 'cresc.' (crescendo) marking. The fifth system includes 'rall.' and 'f' markings, and is divided into two parts labeled '1' and '2'. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The notation includes many slurs, ties, and fingerings, indicating a technically demanding piece.

## Cupid and Butterfly.

6

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The piece is in 4/4 time. The melody consists of a series of eighth and quarter notes, with some measures containing beamed eighth notes. The accompaniment consists of chords and single notes. The score is divided into four measures. The first measure has a treble staff with a melody starting on G4 and a bass staff with a chord of G2, B2, D3. The second measure has a treble staff with a melody starting on A4 and a bass staff with a chord of A2, C3, E3. The third measure has a treble staff with a melody starting on B4 and a bass staff with a chord of B2, D3, F#3. The fourth measure has a treble staff with a melody starting on C5 and a bass staff with a chord of C3, E3, G3. The score ends with a double bar line.

The musical score for 'The Swan' by Camille Saint-Saëns is presented in a single system. The piano part is in the right hand, and the swan part is in the left hand. The score is in 3/4 time, key of B-flat major, and consists of 16 measures. The piano part is in the right hand, and the swan part is in the left hand. The score includes various musical notations such as notes, rests, and fingerings.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody with various ornaments and fingerings (e.g., 4 5, 1 3 4, 4 1, 5 4 3, 5 3, 5 4 1, 3 5). The bass staff provides a harmonic accompaniment with chords and single notes, including a triplet of eighth notes in the first measure. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.



## GAMES AND DANCES.

## Cupid and Butterfly.

A musical score for a piano piece titled "Cupid and Butterfly." The score is written for two staves, treble and bass clef, in a key with one flat (B-flat major or D minor). The tempo is marked "Moderato." The score consists of five systems of music. The first system has a treble staff with a key signature change to two flats (E-flat major or C minor) and a bass staff. The second system has a treble staff with a key signature change to one flat (B-flat major or D minor) and a bass staff. The third system has a treble staff with a key signature change to two flats (E-flat major or C minor) and a bass staff. The fourth system has a treble staff with a key signature change to one flat (B-flat major or D minor) and a bass staff. The fifth system has a treble staff with a key signature change to two flats (E-flat major or C minor) and a bass staff. The score includes various musical notations such as notes, rests, accidentals, and fingerings. The piece concludes with a "FINE." marking.

Musical score for "Cupid and Butterfly," featuring two staves (Treble and Bass) and a key signature change to two flats (E-flat major or C minor). The score includes various musical notations such as notes, rests, accidentals, and fingerings. The piece concludes with a "FINE." marking.

## CUPID AND BUTTERFLY—A SCHOTTISCHE.

Music: "Cupid and Butterfly," Intermezzo Grazioso, by Claude D'Albret.

## INTRODUCTION. (4 Measures.)

During the introduction the performers assume a pose chosen by the teacher.

PART I. (16 Measures.)  
(Hands are placed at the waist.)

Measures.

- A. 1- 2 Schottische obliquely forward left and right.  
 3- 4 Four swing-hops backward (left, right, left and right).  
 5- 6 Schottische obliquely forward left and right.  
 7 Two swing-hops backward (left and right).  
 8 Two steps backward and close heels.  
 B. Repeat A, 9-16, but beginning right (movements to the opposite side).

Note:—Instead of the schottische-step beginners may perform a three-step swing-hop.

## PART II. (20 Measures.)

- A. 1- 2 Three-step-turn left and point right.  
 3- 4 Three-step-turn right and point left.  
 5- 6 Step and courtesy left and right  
 7- 8 Place left foot forward, backward, then change-step forward.  
 9-10 Repeat 7-8 right.  
 B. Repeat A, 11-20.

## PART III. (Like Part I, 16 Measures.)

- A. 1- 2 Schottische obliquely forward left and right.  
 3- 4 Four swing-hops backward (left, right, left and right).  
 5- 6 Schottische obliquely forward left and right.  
 7 Two swing-hops backward (left and right).  
 8 Two steps backward and close heels.  
 B. Repeat A, 9-16, but beginning right (movements to the opposite side).

## INTERLUDE. (2 Measures.)

## PART IV. (16 Measures.)

- A. 1 Cross-step to the left and then swing right leg forward.  
 2 Balance-hop right forward, then swing-hop left.  
 3 Repeat 2.  
 4 Pirouette to the right.  
 5- 8 Repeat 1-4 to the right side.
- B. 9-16 Repeat 1-8.

## PART V. (20 Measures.)

- A. 1 With a quarter turn left two running steps and a balance-hop left forward.  
 2 Repeat to the right.  
 3- 4 Step left sideward, place right foot backward, bend trunk left and wave right arm upward; repeat to the opposite side.  
 5- 6 Repeat 1-2.  
 7- 8 Repeat 3-4.  
 9-10 Repeat 3-4.
- B. Repeat A, 11-20.

## PART VI. (Like Part IV, 16 Measures.)

- A. 1 Cross-step to the left and then swing right leg forward.  
 2 Balance-hop right forward, then swing-hop left.  
 3 Repeat 2.  
 4 Pirouette to the right.  
 5- 8 Repeat 1-4 to the right side.
- B. 9-16 Repeat 1-8.

## INTERLUDE. (4 Measures.)

## PART VII. (Like Part I, 16 Measures.)

- A. 1- 2 Schottische obliquely forward left and right.  
 3- 4 Four swing-hops obliquely backward (left, right, left and right).  
 5- 6 Schottische obliquely forward left and right.

- 7 Two swing-hops obliquely backward (left and right).  
 8 Two steps backward and close heels.  
 B. Repeat A, 9-16, but beginning right (movements to the opposite side).

Note:—With advanced pupils the waving of one or both arms may be added to the different steps where, now, this is omitted.

Arm “waving” corresponds to moving one or both arms to the commonly accepted “positions”—e. g., to the third position, or to the fifth position, etc.

### GATHERING PEASCODS (English).

Victor Record 18,010 (No introduction—Dance is played once).

Steps: Glide, running.

Formation: Single circle of couples (five to eight), facing center, boy on left of girl.

Music: Three parts, A, B and C. A and B, 6 measures each, repeated. C, 8 measures, repeated. All played three times. Polka rhythm (2 counts to a measure).

### PART I.

Measures:

- A. 4. Join hands, eight glides left sideward (counts 1 to 8).  
 2. Release hands and beginning right, make a whole turn right in four running steps (counts 9 to 12).  
 6. Repeat above 6 measures, gliding right (counts 1 to 12).  
 B. 6. Boys: Twelve glides left sideward, joining hands in a circle to places (counts 1 to 12).  
 6. Girls: Same (counts 1 to 12).  
 C. 2. Boys: Beginning right, three running steps forward and close, swinging arms obliquely fore-upward, clapping hands on count 3 (counts to 4).

2. Three running steps backward to places and close, as girls run forward and clap (counts 5 to 8).

2. Boys repeat measures 1 and 2 as girls return to places with three steps backward and close (counts 9 to 12).

2. Boys return to places making a whole turn right in four running steps (counts 13 to 16).

8. Repeat above 8 measures, girls beginning (counts 1 to 16).

### PART II.

A. 2. Partners face. Beginning right take four running steps forward, passing partner left shoulder to left shoulder, turning inward toward partner on third and fourth counts (counts 1 to 4).

2. Repeat, passing right shoulder to right shoulder, returning to place (counts 5 to 8).

2. All make a whole turn right in four running steps (counts 9 to 12).

6. Repeat above 6 measures (counts 1 to 12).

B and C. Repeat B and C of Part I, girls beginning.

### PART III.

A. 4. Partners face. Partners link right arms, and beginning right, with running steps, make a whole turn, and with running steps backward, return to places (counts 1 to 8).

2. All make a whole turn right in four running steps (counts 9 to 12).

6. Repeat above 6 measures, linking left arms (counts 1 to 12).

B and C. Repeat B and C of Part I, finishing with bow for boys and courtesy for girls.

NOTE—This dance is handed down from the religious ceremony of the Druids of Merrie England. In their nature worship to celebrate the coming of spring, they danced around a tree, and in order to secure a blessing, placed their hands on the tree. This is simulated in the clapping figure of the dance.

## BLUFF KING HAL (English—May Pole Dance).

Victor Record 17,087 (Dance is played once).

Steps: Polka, heel-and-toe polka, skipping (light and joyous).

Polka left: Hop right, "and"; step left forward, 1; bring right foot to left and put the weight on it, "and"; step left forward, 2.

Heel and toe polka sideward left: Place the left foot forward, heel touching, 1; place the left foot backward, toe touching, 2; hop on the right foot, "and"; step left sideward, 3; bring the right foot to the left heel and put the weight on it, "and"; step left sideward, 4.

Formation: Double circle of couples, boy on left of girl, left sides toward center. Couples numbered 1, 2, 3, 4.

Music: Introduction of 4 measures. Three parts of 8 measures, A, B and C. All played six times. March rhythm (2 counts to a measure).

## INTRODUCTION.

## Measures:

4. With inside hands joined shoulder high, all stand with left foot pointed forward. Hold position through 4 measures of introduction (counts 1 to 8).

## PART I.

A. 6. Beginning left, twelve skip steps around pole (two steps to a measure) (counts 1 to 12).

2. With four skip steps, couples swing in facing pole, forming single circle, joining hands (counts 13 to 16).

B. 2. Beginning left, advance toward pole in four skip steps, raising arms forward and upward (counts 17 to 20).

2. Same, moving backward (counts 21 to 24).

4. Repeat above 4 measures (counts 25 to 32).

C. 8. Partners face, join right hands and turn in sixteen skip steps. Finish with boy inside with back to pole (counts 33 to 48).

## PART II.

- A. 8. Beginning left, heel and toe polka sideward, repeat right, left, right (counts 1 to 16).
- B. 8. Join right hands and turn partner in eight polkas. On the last polka swing into a single circle facing pole with hands joined (counts 17 to 32).
- C. 8. Beginning left, sixteen skip steps around pole counter-clockwise (counts 33 to 48).

## PART III.

- A. 8. Same as B of Part I (counts 1 to 16).
- B and C. 2. With four skip steps, all couples No. 1 advance toward pole and grasp ribbons with right hands (counts 17 to 20).
2. With four skip steps return to place and face partner, left toe pointed forward, the boy turned slightly toward pole, the girl away (counts 21 to 24).
4. Couples No. 2 repeat same (counts 25 to 32).
4. Couples No. 3 repeat same (counts 33 to 40).
4. Couples No. 4 repeat same (counts 41 to 48).

## PART IV.

- A and B. 16. Winding pole. Beginning left, with thirty-two skip steps, girls move clockwise, boys counter-clockwise, make "grand chain," partners passing right shoulders first (counts 1 to 32).
- C. 2. Face center. With four skip steps all advance to pole, dropping ribbons (counts 33 to 36).
2. All join hands and with four skip steps move back from pole (counts 37 to 40).
4. Advance and retire again (counts 41 to 48).

## FINALE.

At the finish of the dance, the circle breaks and the first one leads off the group in skip steps, during the repetition of the music.

NOTE—The May pole is about 12 feet high and should have a bright-colored streamer for each dancer.

The skips are vigorous, with high knee raising, accompanied by side-ward trunk swaying.

## IRISH LILT (Irish).

Victor Record 17,331 (Introduction, Chord—Dance is played six times).

Steps: Cut, break, cut hop.

Cut: Displace right foot by hopping on left and raising right leg backward, 1 (cut backward); displace left foot by hopping on right and raising left leg forward, 2 (cut forward).

Break: Jump to a side stride, 1; jump with feet together, 2; hop left, raising right leg backward, 3; hop left, swinging right leg forward, 4.

Cut hop left: Cut backward with left, raising right leg backward, 1; hop left, swinging right leg forward, 2.

Formation: Dance for individual. Class in open order as for free exercises.

Music: Two parts of 8 measures each, repeated. Two-step rhythm (2 counts to each measure).

NOTE—The figures are arranged according to difficulty and any number of parts may be used.

## PART I.

Measures:

6. Place left foot forward in preparation: Twelve cuts alternately backward and forward (counts 1 to 12).

2. Break right (counts 13 to 16).

8. Repeat above 8 measures, beginning with right foot, finishing with break left (counts 1 to 16).



## PART II.

6. Beginning left, six cut hops backward (counts 1 to 12).
2. Break right (counts 13 to 16).
8. Repeat above 8 measures, beginning with right foot, finishing with break left (counts 1 to 16).

## PART III.

2. Cut left backward, and place right foot backward (toe), 1; hop left and place right heel forward, 2; hop left and place right foot at left ankle, 3; hop left and swing right leg forward, 4 (counts 1 to 4).
2. Repeat, hopping right (counts 5 to 8).
2. Repeat, hopping left (counts 9 to 12).
2. Break right (counts 13 to 16).
8. Repeat above 8 measures, hopping right, left, right and break left (counts 1 to 16).

NOTE—Later add facing left on 1; facing right about on 2, and to the front on 3 and 4, and *vice versa*.

## PART IV.

2. Beginning left and crossing in front, seven short running steps right sideward, then swing right leg forward and hop left (counts 1 to 4).
2. Repeat left sideward, crossing right in front (counts 5 to 8).
2. Repeat right sideward, crossing left in front (counts 9 to 12).
2. Break right (counts 13 to 16).
8. Repeat above 8 measures, running left sideward first, finishing with break left (counts 1 to 16).

## REAP THE FLAX (Swedish—An Industrial Dance).

Victor Record 17,002 (Introduction, Chord—Dance is played twice).

Steps: Running.

Formation: Front ranks of five, numbered from right to left. No. 1 of each rank is its leader.

Music: Two parts of 8 measures each, A and B, played four times. Fast waltz rhythm (three counts to a measure).

### PART I (Gathering).

Measures:

- A. 1. Bend down to left as if gathering flax (counts 1 to 3).
  1. Straighten and bring hands to waist as if pulling flax (counts 4 to 6).
  1. Throw flax to right (counts 7 to 9).
  1. Hands on hips (counts 10 to 12).
  4. Repeat above 4 measures (counts 13 to 24).
- B. All make a quarter turn right, so as to be in single file. No. 1 keeps hands on hips, others place hands on shoulders of ones in front.
  7. Beginning left, run in a circle, counter-clockwise, and return to place. Three steps to a measure, stamping on first count of each measure and bending toward stamping foot (counts 1 to 21).
  1. All place hands on hips, and with two stamps (right, left) make a quarter turn left (counts 22 to 24).

### PART II (Combing).

- A. 1. All reach down to the right (counts 1 to 3).
  1. Straighten as if picking the flax (counts 4 to 6).
  1. Throw forward as if over the hackle (counts 7 to 9).
  1. Jerk arms toward body as if pulling flax forcibly through hackle (counts 10 to 12).
  4. Repeat above 4 measures (counts 13 to 24).
- B. 8. Same as B of Part I (counts 1 to 24).

## PART III (Spinning).

A. 4. Nos. 2 and 5 step out of line, facing Nos. 3 and 4. Nos. 2 and 4 and Nos. 3 and 5 join right hands. With twelve running steps, beginning left, circle clockwise (three steps to a measure, stamping on the first count of each measure) (counts 1 to 12).

4. All face right about, grasp left hands and circle opposite (counts 13 to 24).

During these 8 measures No. 1 turns, facing other four. On first count of each measure clap hands and stamp with left foot, as if treading wheel. All finish in a straight line.

B. 8. Same as B of Part I (counts 1 to 24).

## PART IV (Weaving).

A. 8. All take same position as for A of Part III. In twenty-four running steps No. 1 (the shuttle) runs under arches, passing between 2 and 3, 5 and 4, turns right, and passes between 2 and 5, 3 and 4; turns right, and passes between 4 and 5, 3 and 2, back to original position. All finish in a straight line (counts 1 to 24).

B. 8. Same as B of Part I (counts 1 to 24).

# GAMES AND DANCES

## FOR PLAYERS OF FOURTEEN YEARS AND OVER

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*Eighth to Twelfth School-Grades.*

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### RIDER BALL. (Mount Ball, Horse and Rider.)

The players pair off according to height, strength and agility, and form a double circle, faces to the center, with from two to six paces interval between the pairs. Those forming the inner circle are the "horses" and those in the outer the "riders." The horses take a stride position sideways, bracing themselves by placing both hands on the knees (which should be kept extended). The body is bent forward, in order that upon the command of the leader of the game to mount, the riders may readily mount by straddling their backs. The riders having mounted, a basket-ball is thrown from one to the other. The riders must hold themselves in place by the pressure of their knees, so that both hands are free for catching and throwing. When a rider misses catching the ball, all riders immediately dismount and flee. A horse quickly picks the ball up and commands all to halt. All riders then stand still while the horse endeavors to hit any one of them, who may dodge, but not leave his place.

If the player who aims at a rider succeeds in hitting him, places are exchanged, horses becoming riders and riders horses. If not successful, the game continues as before. The ball must at no time be held by a rider, but tossed as quickly as caught. The horses must not leave the circle, but may prance or turn around. The leader gives the commands to mount and determines the hits and misses.

### BATTLE BALL. (Bombardment—if played without clubs.)

The playfield is about thirty by sixty feet, a center line dividing the field. The members of each team are divided into forwards and guards. Six or more clubs, or other suitable objects, are placed equally apart on the rear line of each field. Each club is guarded by a player. The object of

the game is to knock down an opponent's club with a ball, or to throw basket-ball through the opposing lines. When a club is knocked down attacking side scores two points; when the ball passes through the opposing line (not higher than the heads of the players) the attacking side scores one point. The ball may be thrown by any player who may run up to the center line. As a rule, it is wiser to let the forwards do the throwing. If played with a medicine ball or with two basket-balls the game becomes very strenuous.

### HANDBALL. (Fives.)

Handball is a strenuous game for a small number of players. Either one, two or three players constitute a team. The object of the game is to bat a small rubber ball with the hand against the wall. The ball must not make more than one bounce before being batted. It must be batted first by a member of one team and then by a member of the other team. The playfield, which should be perfectly flat, is about twenty feet square, lying in front of a wall of the same length and approximately ten to fifteen feet high.

The game is played by four players, as follows: A player from Team No. 1 steps close to the wall, and with his hand bats the ball so vigorously against the wall that it rebounds beyond the "short line" drawn on the ground, usually about eight feet from the wall. If it falls short—i. e., within the short line territory—he tries again. If he again fails, or if the ball strikes him, he is out, and his team-mate plays the ball. We will suppose that the team-mate is successful and that he bats the ball across the line. The ball then must be returned (batted) by one of the players of Team 2 before it has bounced twice. If this is not done the side on the "ins" (Team 1) counts one point. The second player of Team 1 then begins a new play. This continues until the players on Team 1 do not return the ball correctly. Both players are then out. Team 2 thereupon is "in" and begins its scoring play. The players on the "ins" always are the ones who may score. The team first scoring 21 points wins the game. The ball played with is generally from two to three inches in diameter. A lively tennis-ball will answer.

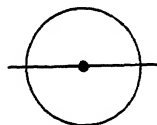
### TETHER BALL. (Tether Tennis.)

The object of the game is to bat a ball, which is hung (tethered) from the top of a pole by a stout cord until the cord is all wound around the pole. The ball may be batted either with a tennis racket, or a flat, wooden bat, about twelve inches long and four inches wide at the end.

Two players may play the game, or the two sides may be composed each of two or three players.

Tether ball is an organized team game, for the conducting of which definite rules have been formulated.

1. The pole shall be 12 feet above the ground, and shall be set in the center of a 5-foot circle. (See diagram.) The pole shall have a line marked around it 5 feet from the ground.



2. A 12-foot line passing through the center of the circle shall divide the play space into two courts. (See diagram).

3. The 9-inch ball shall be attached to a strong cord, so that it hangs 3 feet from the ground.

4. A team shall consist of three players; each player to take part in a game.

5. The game shall be started by a player of the side winning the toss taking hold of the ball and batting it either to the right or left. The opposing player bats in the opposite direction.

6. A point is made by winding the whole cord around the post, above the 5-foot line.

7. After a point has been made, a player from the team opposite to the one that began the game starts the play. The third start is made by the last player of the first team (making three innings).

8. The side scoring most points in the three innings wins the game. In a match three games shall constitute a set.

9. Fouls are called as follows: (a) Stepping into the circle; (b) stepping into the opponents' court.

10. A foul gives the ball into the hands of the opponent. He may, for the first strike, step into the circle on his side of play, in case the cord is wound up so far that he cannot bat the ball when standing outside the circle.

### FIELD BALL.

Field ball has some of the features of basket ball and of captain ball. Its advantages are that the field of play may be adjusted to accommodate any number of players. Every four players have a field of approximately eight

by sixteen feet for themselves, excepting the captains' fields, which have only three players. See the diagrams which show the playfields and the positions, for either eight, eighteen or thirty-eight players.

	X	X	0	
0	X	0	0	X

8 PLAYERS

	X	0	X	0	X	0		
0	X	0	X	X	0	0	X	0

18 PLAYERS

	X	0	X	0	X	0	X	0	
0	X	0	X	0	X	0	X	0	X

38 PLAYERS

The object of the game is to get a large, hollow ball (a basket ball) into the hands of the captain. At the beginning of the game (also of the second half) the referee tosses the ball up between two opposing players in the center of the field of play. Whenever a point has been made the ball is again tossed up in the center. Every time the captain of a side catches the ball his side scores one point. Every player has one guard, except the captain, who has two guards.

Players are not allowed to step on or over the lines of their field. Within the field they may move about freely. If a ball is thrown out of bounds a player from the opposite side gets it and throws it in from the point where it crossed the side or end line. A foul shall be called on every player guilty of tackling, tripping, or any other form of rough and unfair play. If a foul is called the referee shall give the ball to a player of the opposite side standing nearest the center of the field of play for a free throw toward his captain. The guards in the thrower's field shall not interfere with this free throw.

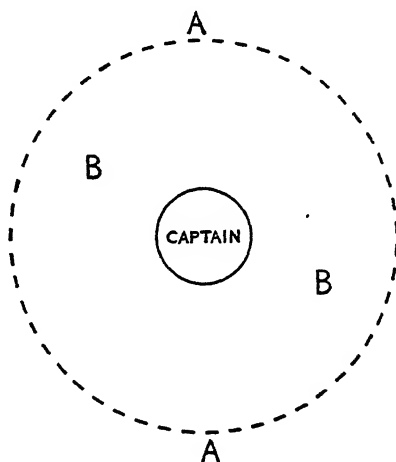
After five minutes of play the sides change places.

## CAPTAIN DODGEBALL.

The object of the game is for the players on Team A to hit the members of the opposing Team B with a large, hollow ball (basket-ball), except as noted below.

Divide the players into two teams. Team A is placed on the outer side of the circle, which should be from forty to fifty feet in diameter. (See diagram.) The members of Team B are scattered around the inside of the circle, their captain being in the small circle in the center. This circle is 5 feet in diameter.

To start the game the referee blows the whistle, at the same time tossing the ball to one of the players on Team A. The players on Team B defend their captain by trying to intercept the thrown ball. This may be done only by raising one's foot so that the ball rebounds from the sole. (Warding off the ball with the forearm may also be used.) If the ball touches any other part of the body of a player on Team B he is out and leaves the circle. If the captain is struck (who may not leave his circle) he remains in the game, but the captain of Team A has the right to pick two players of Team B and put them out. Members of the attacking team must always stand behind the line when throwing. Should a ball roll into the field of play a player of Team A may run in and toss the ball to one of his team-mates. At the end of three minutes (or any other specified time) count the number of players remaining on Team B and credit them with so many points.



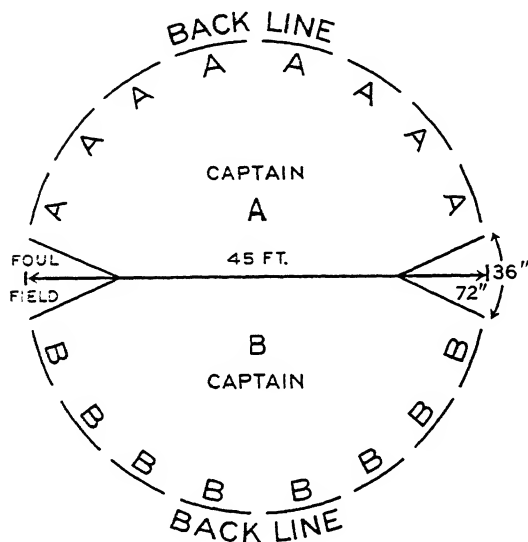
The sides are then changed and the second half of the game played.



### "KICK BALL IN A CIRCLE."

The object of the game is to kick a basket-ball or a round football through the line of the opposing players.

The game is played in a divided dodgeball circle, 45 feet in diameter, having two foul fields as shown in the diagram.



In a match game sixteen players form a team.

The players are arranged to guard the back line (the circle).

Two chasers or rovers stationed near the center line are captains.

A goal is made when a player on one side kicks the ball across the line of the opposing side below the shoulders of the opponents. The ball must be kicked. It may be

stopped by the feet and body only, not with hands or arms.

The player who kicks the goal becomes captain. It is the duty of the captain to move around in the field of play, while his men guard the back or goal line. The men on the line as well as the captain may attempt to score whenever possible.

The captains make all tries for free goals. A free goal is an attempt to score without any interference from the opposing captain, who must retire to the back line with his players during the try.

A free try for goal is earned when the opposing side kicks the ball above the heads of the opponent players.

Each player is expected to guard the space to his right. Should a ball pass between the legs of a player or anywhere between two players (below the shoulders), a point is made by the opposite side. The ball is then put in play by the captain of the side scoring the point.

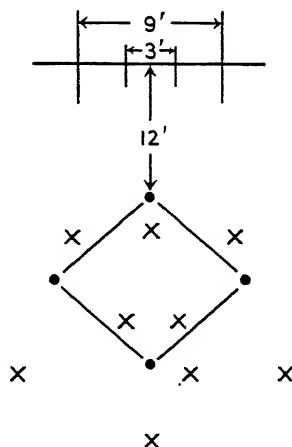
Fouls are made: (1) When the ball is kicked through the foul fields. (2) When the ball is "handled"—i. e., touched by the hands or arms. (3) When an offside (crossing the center line) occurs.

N. B.—The ball may be handled when thrown in from the outer field, or by the captain in placing the ball for a free try for goal. A free try for goal may be kicked from any point behind the center line.

The game is 21 points.

### WALL BASEBALL.

This game, requiring much skill, is played by two teams of nine players each. The players on the outs are placed as per diagram. If more or less players take part, these are placed to the best advantage. The diamond may be regulation size. An indoor bat is used, and a lively ball the size of a regular baseball, but covered with yarn. The home base is 12 feet from a blank wall. Five feet back of this is the pitcher's place. There is no catcher, but there are two shortstops. (See diagram.) The batter faces the wall, away from the diamond. On the wall are four upright lines, 8 feet high. The inner two lines mark the pitching space, which is 3 feet wide; the outer two the batting space, which is 9 feet wide.



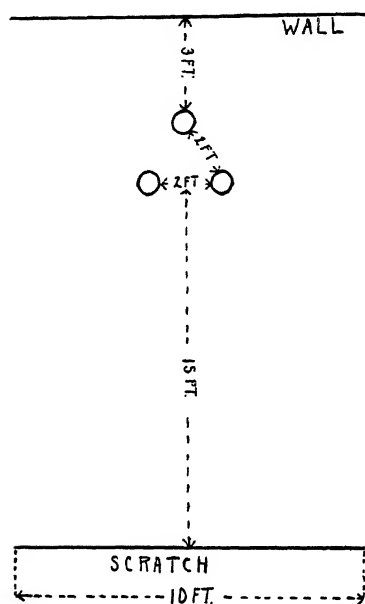
In starting the game the pitcher throws the ball toward the wall, so that it strikes the ground somewhere in front of the wall, then strikes the wall within the pitching space, and finally rebounds toward the batter. As soon as he has thrown the ball he quickly steps to one side.

When the ball reaches the batter he bats it against the wall, so that it strikes this inside of the batting lines. If the batted ball strikes outside of the batting space, or on the ground, it is a foul. The batter in trying to bat the ball is allowed to move forward and sideward, but not backward. From here on the regular baseball rules apply.

This game can also be played by batting a tennis ball with the hand. The wall, in this case, should be closer to the diamond.

## THREE PINS.

The object of the game is to throw an indoor baseball from the scratch line, so that when rebounding from a wall the ball knocks down the pins



(clubs, sticks, etc.), placed as per diagram. A team is composed of from six to ten players. Each player has three balls that he throws as explained above. If the three pins are knocked down by the first, or by the first and the second ball, they are replaced. It therefore is possible for a player to make nine points with his three throws. After the first player of one side has had his three throws, the first player of the opposite team throws. This alternation continues until all team members have thrown. The team having the highest number of points wins.

With inexperienced players the distance between the pins and the scratch line may be shortened to 10 feet.

The game also can be played with a basket-ball. In this case the pins should be placed farther apart.

## JUMPING CIRCLE RACE.

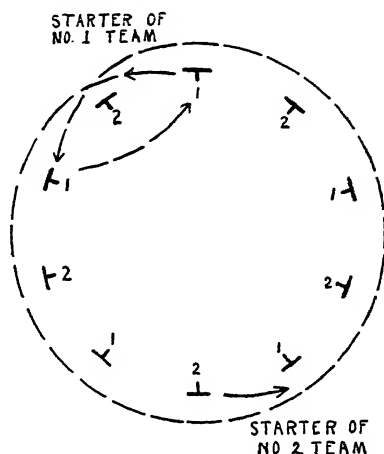
*Formation*—Two teams, each with about ten to fifteen players, form two circles, facing outward.

The opposing runners always begin on opposite sides of the circle, both running in the same direction around the outside of the circle. Each runner holds a wand in his hand, the tip of which he drags on the floor, compelling the members in the circle to jump over it as it approaches them. The one returning first to his place scores a point for his team. The second members of the teams do the same, and so on until every one has competed. The team having the highest score wins.

## CIRCLE RELAY RACE.

*Formation*—A line of front ranks of twos in a circle formation, the members of the ranks being numbered one and two from left to right, all facing inward. All members numbered one belong to team No. 1 and likewise members numbered two compose team No. 2. Anywhere from eight to fifteen players on a side may be used. (See diagram.)

The first members of each team should be as nearly as possible diametrically opposite each other on the circumference of the circle. The first two start the game by running once around the outside of the circle and tagging the next member of their team. When the runners are going left around the circle then the second member of their team is to their right. (See diagram.) The second member after being tagged takes up the race, runs once around the circle and tags the third member, and so on until every member of the team has taken part. Each member after finishing steps into the circle and returns to his original place. The team finishing first wins.



To avoid confusion all members in the circle may sit on the floor, allowing only the two who are to run next to stand.

The runners may also be made to carry an object such as a basket-ball, a small medicine-ball or a dumbbell, around the circle and pass it to the next one.

## HUMAN HURDLE CIRCLE RELAY RACE.

This game is similar to the Circle Relay Race, all members of the circle, however, sitting on the floor and facing outward with legs straightened forward. Each runner while going around the outside of the circle must hurdle over the legs of those sitting in the circle. Otherwise this game is identical with the Circle Relay Race.

## JUMPING CIRCLE RELAY RACE.

This game is a combination of the Circle Relay Race and the Jumping Circle Race. The formation is a line of front ranks of twos, the members of the ranks being numbered one and two, all facing outward.

The first members of the two teams begin on opposite sides of the circle and run in the same direction around the outside. Each one carries a wand, the tip of which is dragged on the floor, compelling the members of the circle to jump over it. After completing the circuit the wand is given to the next team member, who does likewise. After passing the wand the runner steps into the circle and returns to his original place. The team finishing first wins.

The members of the circle should be at least a double arm's length distance apart, and there should be at least eight players on a side, so that the circle will be sufficiently large.

It may happen that one runner will try to overtake the other. In this case the runner who is doing the overlapping must pass on the outside of his competitor and must constantly keep the tip of the wand on the floor.

## COMBINATION VOLLEY BALL.

If a teacher has players of great difference of skill in one class a game may be played that is a combination of batting and catching.

From ten to twenty players on a side may be used. The unskilled play against the skilled on opposite sides of the net. The unskilled are allowed to catch the ball and return it by means of a throw. The skilled must bat the ball with the open hand and are not allowed to handle it. The rules concerning the service, out of bounds, etc., are the same as those of the regular volley ball game.

In some cases it may be proper to play a girls' team against a boys' team by modifying the rules similar to the above.

## TAG FOOTBALL.

Tag football is a team game which may be as highly organized as regular football. It will develop the same skill and great physical activity as football does, without subjecting the players to serious injury.

It is particularly adapted to players of fourteen years or more, and is

played either as a yard and gymnasium game, or as a match game on a regular football field.

The object of the game is to advance the ball across the opponents' goal line, either by running with the ball, by passing or by throwing it.

A basket-ball or football may be used for the yard or gymnasium game. The regulation football must be used for a match game, and such game should be played on a regular football field.

*Organization for a Yard or Gymnasium Game*—The players are organized into two teams, each containing eleven players, or more if the occasion requires this. There should be an equal number on each side, and there should be but seven players on the forward line. The rest would be regarded as backs.

The teams toss up a coin for possession of the ball or for the defense of a selected goal line.

The teams line up the same as in a regular American football game, and the game is started by the blowing of the referee's whistle.

After the calling of signals the ball is snapped back by the center to any one of the backs, who may pass it to any one of the members of the team. The players then endeavor to advance the ball toward their opponents' goal line.

As soon as any member of the defending team succeeds in tagging the player who has the ball, the progress of the ball stops and a "down" is called. The game is then resumed from this spot.

The attacking team is allowed four trials to advance five yards. (In an ordinary gymnasium the number of trials and the distance may have to be reduced.) If they do not succeed the ball is given to the opposing team. If the team in possession of the ball is successful in advancing five yards, "first down" is called, and they try to advance another five yards. If at any time during the play one player who is carrying the ball succeeds in getting past the opposing team and across their goal line, this play counts as a touchdown.

A touchdown scores six points.

The game should be in charge of a referee who calls all fouls, and decides all questions as to rules.

The ball should never be kicked in this form of the game. Penalty, a loss of five yards.

*Suggestions for Playing the Game*—End runs and forward passes are especially adapted to this game. When held for "downs" the team may throw the ball into the opposing team's territory (instead of kicking it). However, the caller of signals must call out "kick formation," in order to distinguish it from a forward pass, and no other play must be attempted.

*Rules Regarding a Match Game*—The players are organized as in regular football; i. e., two teams of eleven members each.

The regular football field is used, and the rules of regular football are applied with a few modifications.

The team winning the toss either makes or receives the kick-off. After this the ball is snapped back by the center of the team in possession of the ball, at the beginning of every play.

The team in possession of the ball is given three trials to advance ten yards. Failing to do so in the three trials the ball is given to the opposing team.

The teams may form interference for end runs and other trick plays, but they may not use line bucking plays. Forward passes and end runs are best adapted to tag football because no tackling is allowed. When the runner carrying the ball is touched on any part of his clothing or person, he must stop and the number of the down is called.

The penalty for fouls such as "off side," "tackling," etc., is a loss of five yards by the team making the offense.

There shall be a referee, an umpire, a timekeeper and two linesmen.

The game should be played in four quarters of fifteen minutes each. The time between quarters should be not less than two minutes.

Tackling is not allowed. As mentioned above, the runner with the ball must be tagged. The decision of the referee is absolute and final on this part of the play.

Penalty for tackling, loss of five yards by the team making the foul.

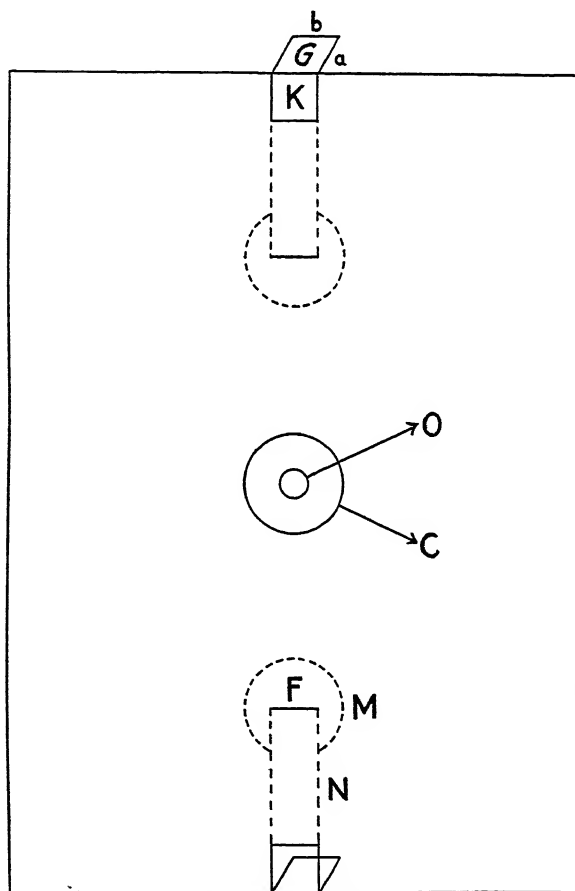
The ball is kicked off at the beginning of each quarter and after a touchdown is made. The goal is kicked and a goal from field may be made from either a drop or a place-kick. The ball may be punted at any time by the team in possession of the ball.

A touchdown shall count six points for the team which makes it. When a goal from touchdown is kicked it shall count one point. A goal from field shall count three points.

## GOAL BALL.

Goal ball is a combination of basket-ball and soccer. It is especially adaptable to schoolyards and to cold weather, with the additional advantage that it may be played with large or small numbers with the same degree of interest.

Little is required in the way of lines. The absolutely necessary ones are the goals and goal-keeper's space—described hereafter—while the others only facilitate the duties of the referee. Two posts (or perpendicular lines on a fence will answer) are placed 6 feet apart and 6 feet high at each end of the playing space (diagram, *a*). A rope or bar is placed across the top of these posts (diagram, *b*). This constitutes the goal (*G*). With the line connecting the base of these posts as a base line, a square is marked out toward the middle of the field, which necessarily must be 6 feet square. This constitutes the goal-keeper's space (*K*). A circle, 18 inches in diameter, is placed in the middle of the field (*O*), and another concentric to this with a diameter of 20 feet (*C*). A line, 6 feet long, is placed parallel to the near edge of goal-keeper's space and 15 feet away, as a free-throw line (*F*). From the center of



FIELD OF PLAY, 6000 TO 30,000 SQUARE FEET.



this line a circle 20 feet in diameter is marked (M) and an alleyway laid out from the free-throw line to the near edge of goal-keeper's space (N).

(All of these 20-foot circles and alleyways are not necessary except in regulation games.)

The playing space may be any size or shape. It is immaterial whether it is 6000 square feet or 10,000 square yards, only the smaller the space the less should be the number of players.

The players are divided into equal sides. A dodgeball or basket-ball is placed in the small, central circle. Two players, one from each side, with no other players nearer than ten feet, stand with one foot, toeing the 18-inch circle, and at a given signal seize the ball. The ball is advanced toward the goal by passing, a score being made when it is thrown between the goalposts and under the crosspiece. There should be two halves with a change of goals.

The following rules are suggested, though they may have to be changed with the evolution of the game:

1. There shall be one goal-keeper for each side, who is the only one who may enter the goal-keeper's space, though he is not compelled to stay there. If any one of those defending the goal, except the goal-keeper, shall enter this space, the ball shall be given to the other side, 5 yards away, for a free throw. If any part of the body of one of the aggressive team enters this space, the goal, if made, shall not count, and the goal-keeper shall throw the ball out with no one nearer than 10 feet.

2. Running with or advancing the ball by one's self is prohibited, and in such case the ball shall be given to a player of the opposite side with no one nearer than 10 feet.

3. Kicking the ball, holding, tripping, pushing and any unnecessary roughness shall be penalized in the same way as advancing with the ball. (See 2.)

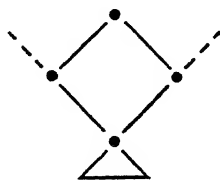
4. A free throw consists of a trial for a goal, at a distance of 5 yards from the near edge of the goal-keeper's space, with no one nearer than 10 feet and no one in the alleyway between the goalkeeper and the one making the throw.

5. There are no out of bounds, and the play shall only be stopped as in above-mentioned cases and after scoring, in which case it shall be put in play at the center.

6. One official is all that is necessary in a small field, though two may be an advantage when a large field is to be covered.

### PINBALL.

Pinball is one of the many variations of Baseball. The game can be played in a limited space, both in the playground or in the gymnasium. The diamond is 27 feet square. Eighteen inches back of the home plate, three Indian clubs (or any similar or appropriate device) are placed on a triangle, the sides of which measure 15 inches. An indoor baseball and bat are used. Nine players placed like in baseball form a team. The pitcher may either roll or bowl the ball. In some places there is a rule that, in order to be fair, the ball must bounce once in front of the pins.



If one club is knocked down by a pitched or rolled ball the batter is out. If two pins are knocked down the batter, as well as the next player, are out. If three pins are knocked down, three players are out. This retires the side just as if three players had been put out under the ordinary rules of baseball. Should a batter accidentally or intentionally knock down one or more pins the rules described above apply. The balance of the rules are like in baseball.

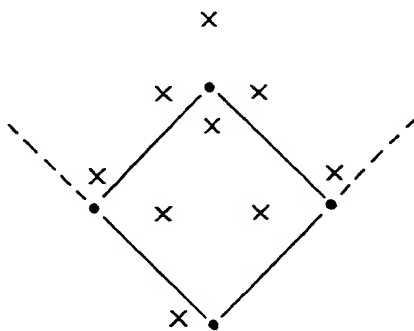
### FOOT BASEBALL.

This is a game for older players, presenting a combination of several features of football and baseball. Like in baseball, the object of this game is to circle around the four bases and thereby score a run for the team.

1. Teams are composed of nine players standing as indicated in the diagram (in large classes more players may be placed in the field.)

2. No pitcher is needed. An oval football is used. The diamond is regulation size.

3. The player opening the game takes the ball and, standing on the home



plate, kicks it into the field either by means of a punt, a dropkick or a placekick. In doing this he is not allowed to step beyond the home plate. If he wishes to take one or more steps before kicking the ball he must begin behind the home plate.

4. Except as follows, the regular baseball rules then apply:

(a) If the ball is kicked outside the foul line on a fly the player is out.

(b) If the ball lands inside the foul lines and then bounces or rolls out, this is a fair play.

(c) A player on a base cannot leave this base to run for the next one until the ball is kicked.

(d) After a kick a player on a base may run until he is put out, according to the rules governing baseball, or thrown out (see (e)) or until the ball has been placed on the home plate by an opposing player. If a runner already has passed first base and is approaching second (or third) base after the ball has been placed on the home plate, he may continue until he reaches this base. This rule, however, shall not apply to a runner approaching the home plate; in order to score a run he must reach the home plate without being touched with the ball.

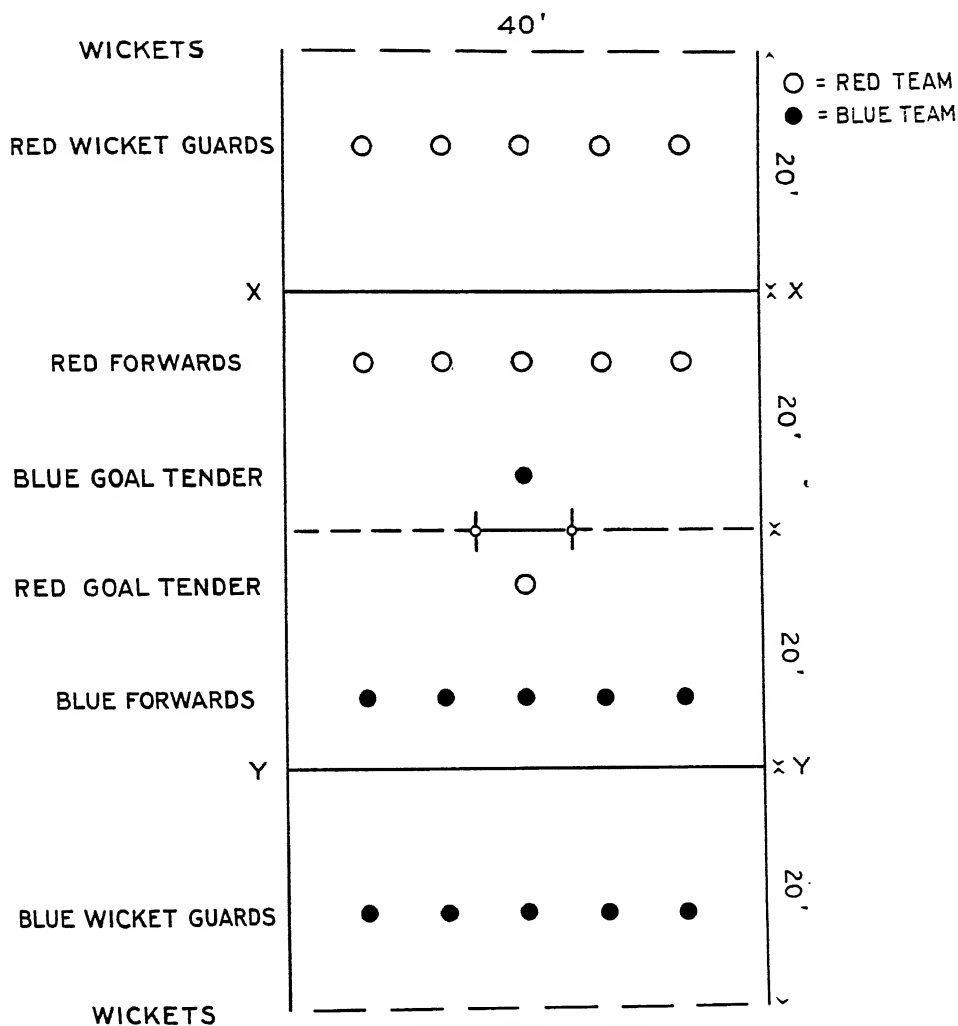
(e) A player is out who when off the base is tagged with the ball in the hands of an opponent, or who when off a base is hit with the thrown ball.

(f) A fielder may throw or kick the ball to his team-mates.

(g) Three outs shall end an inning, and nine innings shall constitute a game.

## WICKET BALL.

Wicket Ball is a modified form of Soccer Football. It may be played on any good sized gymnasium floor (or playground). The diagram shows a field 40 x 80 feet. It is wise to have some space outside the field of play, in order to keep the ball in play when it rebounds into the field when kicked across the side line.



Divide the playfield into two parts of equal size (40 x 40). In the center of this line place a pair of jumping standards 5 feet apart. At a height of 5 feet place a jumping stick on the standards. At each end of the field place six wickets, equally spaced. At the center of each half of the playfield draw a cross line (call one Line X and the other Y). The space between Line X and the wickets is for the wicket guards, and can be invaded only by the goal tender and forwards of the opposite team. The same holds good of the space between Line Y and the wickets at the other end. The space between Lines X and Y is the scrimmage field for the forwards and the goal tender of both teams. The goal is the space between the jumping standards, both above and below the crossbar.

The wickets made of wood are three feet high and two and a half feet wide. (They are of light frame construction and may be made by the players.)

The ball is a soccer football.

There are eleven players on a team, divided as follows: One goal tender, five forwards (who are named center forward, right inside forward, right outside forward, left inside forward, left outside forward) and five wicket guards.

The game is commenced by the players taking their places upon the field. In the following description one team is called "Red," and the other "Blue." The goal tenders line up near the goal, the Blue tender taking his position on the Red side of the goal and the Red on the Blue side. The forwards then line up back of the center line, the Reds 10 feet back of the Blue goal tender, and the Blues 10 feet back of the Red goal tender. The wicket guards place themselves in the space between Line X and the wicket and between Line Y and the wicket. They are not allowed to leave this space throughout the game, except to recover balls kicked out of the field of play. After the players have taken their places, the referee stations himself on either side directly opposite the center goal, and calling "Play," rolls the ball into the field toward the goal. The goal tenders rush upon the ball and skirmish until one succeeds in kicking it to his team. The forwards shall not take part in this skirmish. The team having gained possession of the ball, by its being kicked to them by their goal tender, tries to retain it, and, by kicking and passing (see fouls) the ball backward and forward between their own men they attempt to score. A goal

can be made, first, by kicking the ball through the center goal under the crossbar; second, by carrying (see fouls) it down the field and kicking it against the wickets; third, by kicking the ball over the crossbar; fourth, by score on a foul kick. If the forwards succeed in knocking over a wicket with the ball, or if a score is made from a foul kick, play is stopped and the referee begins the game again by rolling the ball toward the center goal.

Points are made as follows: First, by one team kicking the ball underneath the crossbar of the jumping standards, this counts two points; second, by kicking the ball over the crossbar and between the jumping standards, this counts four points (called a top goal kick); third, by kicking the ball against and knocking down any one of the wickets of their opponents, this counts four points; fourth, by scoring from a foul kick, this counts two points.

The game is played in halves of ten minutes each. At the expiration of this time the team having the highest score wins. If the game ends with a tie, it is continued by starting with the ball rolled towards the center goal by the referee, and continues until one side scores, and so wins the game.

*Fouls*—Fouls are made by any player touching the ball with his hands while the ball is in play; by pushing, tripping, striking and unnecessary roughness, or encroaching upon that part of the field set apart for certain designated players.

*Penalties*—When a foul is made, a free kick is given to the opposing team from a line fifteen feet in front of the center of their line of wickets. The ball must be kicked from this line over the crossbar and between the jumping standard apparatus. By doing this, the side kicking the ball scores two points. In the event of not scoring, the ball continues in play without any stop in the game. If the ball is kicked out of bounds on any side of the field, it goes to the opposite team, and any player on that team has a free throw into the field of play from a point opposite the place where the ball went out of bounds. In the event of scoring from a foul kick, or kicking the ball against a wicket and knocking the wicket over, the referee stops the game and throws the ball into

the center of the field again for a skirmish between the goal tenders, and the game goes on as before. In the event of a score being made by either team while kicking the ball up and down the field (by kicking the ball above or beneath the crossbar and between the jumping standards) the game continues.

*Officials*—A referee has charge of the game. Two scorers mark down scores as they are made, being especially watchful of the points made by kicking the ball underneath and over the crossbar and between the jumping standards. The referee's duty is to call out "ball under" or "ball over," whenever the ball is scored in the above manner, in order to aid the scorers in their duty.

The referee has sole charge of the ball and the players. He calls all fouls.

The scorers put down the points made by each team, giving credit to the players making the points. They also mark down the fouls made against the player making the foul.

*Timekeeper*—A timekeeper shall be appointed by the referee before the game commences.

## VOLLEYBALL.

*Character of the Game*—Volleyball is a team game of skill and of moderate physical activity, developing co-ordination and increasing alertness.

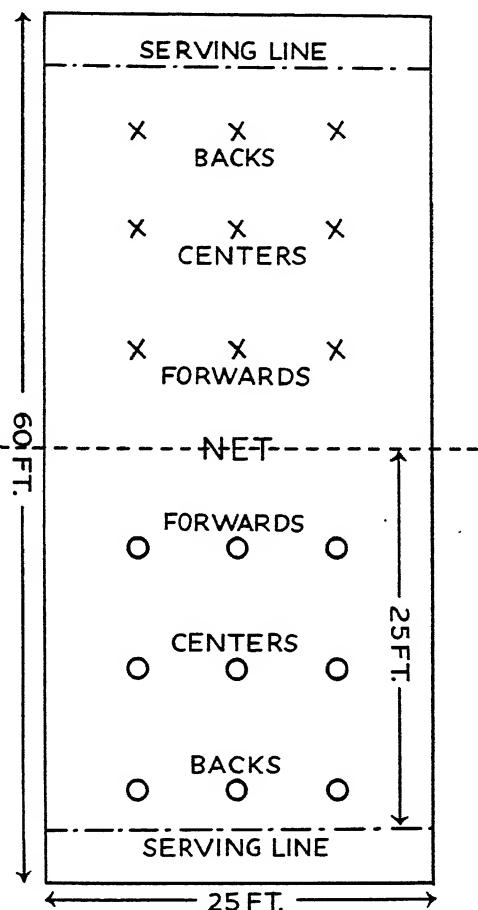
*Its Use*—It is especially adapted to a moderate number of boys and girls of 14 years of age or over. It is one of the few advanced team games that can be played indoors and outdoors with equal interest.

*Necessary Equipment*—A rectangular space 25 by 60 feet; a net (similar to a tennis net) at least 27 by 2 feet (a rope or cord will do for practice games); and a volley ball or very light basket-ball.

*Organization*—The rectangular space or field of play is divided into two equal halves, 25 by 30 feet, by a center line, above which the net is stretched so that at least one foot extends beyond the side boundaries and so that the top of its center is 8 feet from the ground. (A smaller space may be used in practice games.) A line parallel to and 25 feet from the center line at each end of the field is called the serving line.

The players are divided into two equal teams. The members of one team have regular positions as forwards, centers and backs on the

one side of the net. The opposing team stands in similar positions on the opposite side. The object of the game is to bat the ball over the net with one or both hands, so that it falls within the opponents' field in such a way that they cannot return it; i. e., bat it back before it touches the ground. This





batting back and forth over the net continues until one side misses; *i. e.*, allows it to hit the ground, or fouls in returning it.

*Definition of Terms*—The player putting the ball in play is called the “server”; his team, the “serving” team or side, and the continuation of his putting the ball in play, “service.”

The opposite team player is called the “receiver”; and his team the “receiving” team or side.

A fair ball is one that is batted over the net within the opponents’ boundary lines, or touches any part of the opponents’ body, before touching the ground, and after going over the net.

A net ball is one that is batted, touches the top of the net and goes over the net within the opponents’ boundary lines.

The following are the rules for an official or match game:

1. *Field*—Shall be 25 by 60 feet with serving line 5 feet from each end, as described under “Organization.” The boundary lines shall be visible from any part of the court.

2. *Ball*—The ball shall be a regulation volleyball, not less than 26 inches in circumference and 7 ounces in weight, nor more than 27 inches in circumference and 12 ounces in weight.

3. *Net*—The official volleyball net, 27 by 3 feet, shall be stretched tightly and fastened securely by its four corners, as nearly level as possible, and 8 feet from the ground at the center.

4. *Teams*—Nine players shall constitute a team.

A substitute may be entered any time the ball is not in play, but will not be entitled to serve until his team has received once.

5. *Officials*—The referee has entire charge of the game. He shall decide when the ball is in play, when it is not in play, when a point has been made, when service is forfeited, and shall impose penalties for any violation of the rules.

Two linesmen, stationed at opposite corners of the court, shall assist the referee in deciding whether the ball strikes out of bounds. One of the linesmen shall also keep score.

6. *Length of Game*—The game continues until one side scores fifteen (15) or twenty-one (21) points, as agreed to by captains before the game. For field day, where there are more than fifteen teams competing, the playing time shall be limited to twenty minutes, divided in equal halves. At the end of this time the best score wins. If tie, each team shall receive one more service; *i. e.*, continue serving until the ball is lost to opponent. This is repeated until the tie is broken at the end of a "double service."

A game may be declared forfeited by the referee for violation of the spirit of the rules, score 21 to 0.

7. *Choice of Courts*—If the team winning the toss made by the referee selects the service, the opposing team has the choice of courts, and *vice versâ*.

If one game only is to be played, the teams change sides after eleven points are scored.

If more than one game is to be played (five games are usually a match), the teams change sides after each game and the team that received first now serves.

8. *Service*—The ball is put in play by a player (the server) standing anywhere behind the serving line and batting a fair ball with one or both hands. If he bats a net ball, he is allowed another serve.

Failure to serve a fair ball, serving two consecutive net balls, or failure at any time, to bat back fairly the receiving team's fair return, results in forfeiting the service to the opponents.

The same player must serve until the service is forfeited to the opponents.

9. *Playing the Ball*—All batting must be done with the open hand or hands.

If a ball strikes any part of a player's body it shall count as though he batted it.

The ball may be batted anywhere on the batter's side of the court provided it does not touch the ground.

In returning the ball (after it has been served over the net) it may be

relayed over the net; *i. e.*, passed by batting from one player to another on the same side, provided no player hits the ball twice in succession.

If a player hits the ball twice in succession it shall count as not being returned.

Intentional delay of game forfeits that play (to opponents).

After the ball has been put in play; *i. e.*, served over the net. a net ball is considered a fair ball.

A ball going out of bounds, which is touched by a player before it strikes the ground, must be returned fairly or that play forfeited.

A forfeited play carries the same penalty as failure to return the ball.

The lines bounding the field of play shall be considered as part of the playing space.

When the ball momentarily comes to a rest in the hands or arms of a player, and is not clearly batted, that particular play shall be forfeited (to the opponents).

If a player touches the net with any part of his body, reaches over the net, or advances beyond the net, that particular play shall be forfeited (to the opponents).

If two opposing players simultaneously touch the net, the play stops and is started again by the serving team irrespective of what the result was.

10. *Scoring*—Failure of the receiving side to return a fair ball counts one point for the serving side. (Note—This means that only the serving side can score.)

11. *Addressing the Officials*—Only the captain of the team may address the officials.

For violation of this rule, a point may be awarded to the opponents; and for the second offense, the player may be disqualified.

12. *Indecent Language*—Any player may be disqualified at any time for indecent language.

13. *Players may*

Recover a ball batted into the net and which rebounds from it.

Return a ball which is out of the field of play but yet in the air, to their own or to the opponents' field of play.

Touch or bat the ball after any other player on either team has touched it.

If a team bats a ball into the net and it remains there, the play is forfeited by that team.

### HELPS IN PLAYING THE GAME.

1. Strike the ball with both hands. Always strike it lightly, except when serving; always strike the ball upward.
2. Look for uncovered space in opponents' court and play the ball for space.
3. Play together; cover your own space. Do not play all over the field. A player should be able to cover about 10 to 20 feet of floor space.
4. Bat the ball from one player to another when possible.
5. Watch the play constantly, and keep your eye on the ball.

### SOCCER FOOTBALL.

#### FORM No. 3.

(Compiled and adapted to Grammar Schools by Geo. W. Rieger, Jr.,  
Northeast Grammar School, Philadelphia, Pa.)

*Officials of the Game*—A referee and two linesmen. The referee to decide all points of the game and warn players against rough playing. He may put a player out for rough playing.

The linesmen mark the place where the ball went out of bounds and decide, when necessary, who put it out.

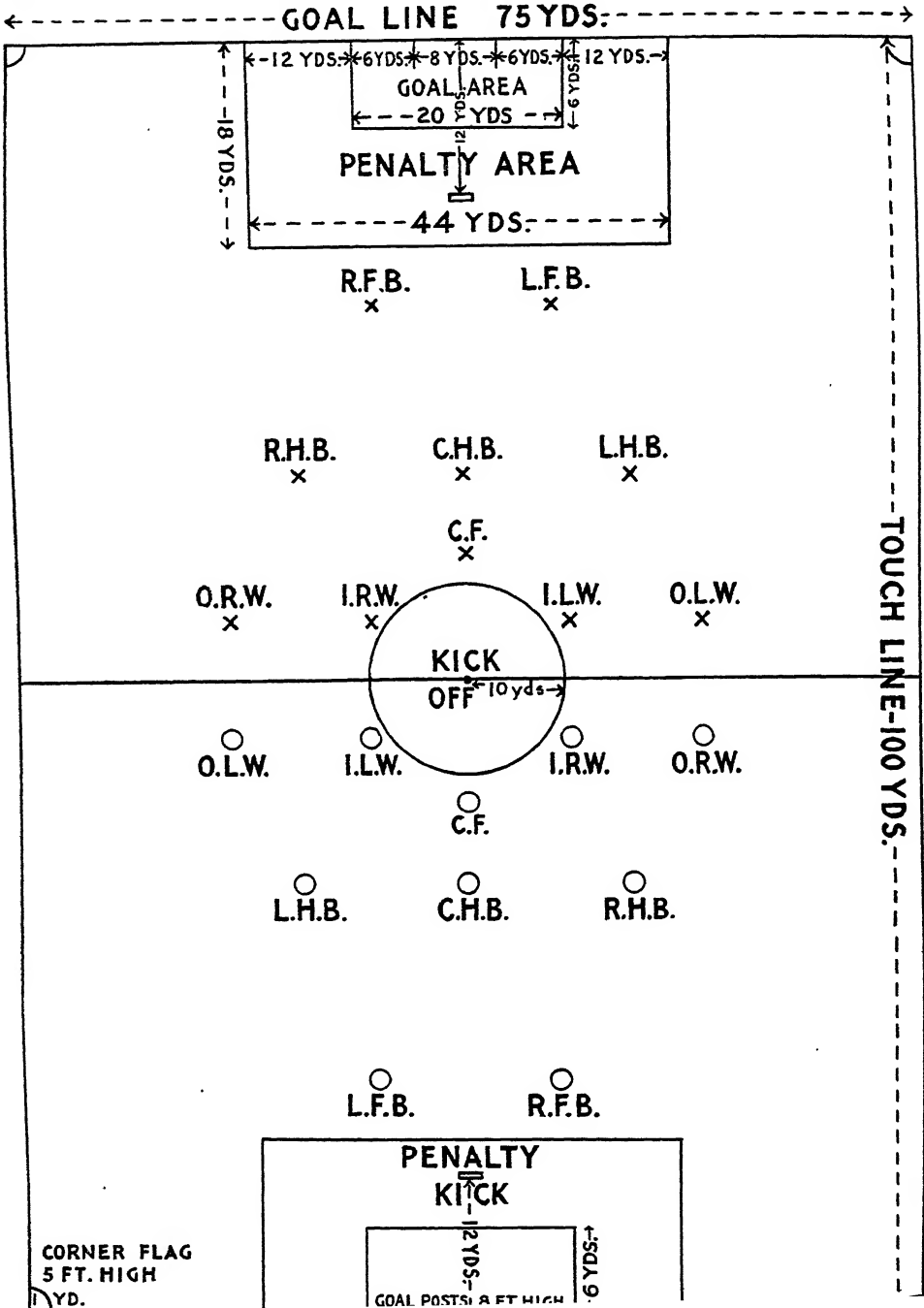
The team shall consist of eleven (11) players, as follows: Goal-keeper. Fullbacks—Right fullback, left fullback. Halfbacks—Right halfback, center halfback, left halfback. Forwards—Outside right, inside right, center forward, inside left, outside left.

These players, in general, work as follows: The goal-keeper tries to prevent the ball from going between the goal posts. He may use any part of his body to do so while within his own penalty area (hands included).

The fullbacks act as extra guards to the goal, and at least one of them keeps in the vicinity of the goal during the progress of the game, while the other one advances and retreats whenever it is necessary. They should as a rule make long passes. They form the second line of defense.

The halfbacks keep some distance behind the forwards who are to ad-

GAMES AND DANCES.



vance the ball and score goals whenever possible. They form the first line of defense.

The forwards should play up against the halfbacks of their opponents.

### THE GAME.

The duration of the game shall be 40 minutes, divided into two 20-minute halves, with an intermission of 5 minutes.

Teams must change ends at the end of the first half.

The winner of the toss shall have the option of the kick-off or the choice of goals.

The game shall begin by a place kick from the center of the field (see plan of field) in the direction of the opponents' goal line. The opponents shall not approach within the circle until the ball has been kicked off; nor shall a player pass beyond the center of the field until the ball has been kicked off, even though the whistle has been blown. The game officially starts when the ball has been kicked off—not at the blowing of the whistle.

After the change of ends at half time, the ball shall be kicked off by the side opposite to the one that originally kicked it off. The ball shall be kicked about the field until a goal is scored, or until the referee blows his whistle.

*The Throw-In*—When the whole of the ball has crossed the goal line, other than between the goal posts, or passed beyond the side or touch lines, either on the ground or in the air, it is out of play. If it has crossed the side line it is thrown in by a player on the side opposite to the one that put it out. The player (usually a halfback) must throw the ball in by standing with both feet on the touch line and by raising the ball with both hands completely over his head. The thrower cannot play the ball until it has been played by another player.

*Goal Kick*—When the ball is passed beyond the goal line by a player of the opposite side, it shall be returned to play by the goal-keeper or a fullback kicking it into the field from a point 6 yards in front of the goal post nearest which it was when it passed over the line.

*Corner Kick*—If the ball is played, accidentally or otherwise, behind the goal line by a player whose goal line it is, then a corner kick is awarded to the opponents. A corner kick is taken from the corner flag nearest which

the ball was put out. A goal cannot directly be scored from a corner kick. In all kick-offs no opposing player shall be within 10 yards of the ball.

*Fouls*—Fouls are committed as follows:

1. When the ball is touched intentionally by any part of the hands or arms of a player. The referee is the sole judge of this. (Goal-keeper excepted as above.)

2. When the referee catches a player dangerously charging, pushing, holding, tripping an opponent, playing unfairly, kicking at, or jumping at an opponent.

*Penalty for a Foul*—A free kick in the direction of the goal of the player who made the foul shall be awarded at the place where the foul took place. Opponents must keep 10 yards away from the ball in a free kick. See Law 9, Referees' Chart.

*Penalty Kick*—When a foul is committed intentionally within the penalty area (or within 18 yards of the goal) a penalty kick is awarded the unoffending side. The ball is to be kicked from a point 12 yards in front of the goal. The penalty area must be cleared of all players except the kicker and the goal-keeper. The ball is in play as soon as kicked.

*Goals*—The side scoring the greatest number of goals is the winner. (Each goal counts one point.) A goal is scored when the ball has passed between the goal posts and under the bar; not being thrown in, knocked on, or carried by any player of the attacking side. (If there is no bar the referee has the power to decide the scoring of a goal, if within his judgment the entire ball has passed through within bounds.) A goal may be scored from a penalty kick or as the result of a free kick awarded for a foul mentioned under No. 2 above. After a goal is scored the losing side shall kick off the ball from the center of the field as in the start of the game.

*Restarting the Game*—In case of a temporary suspension of the game from any cause whatever by the referee, the ball shall again be put in play at the place it was at the time the play was suspended. The ball is dropped by the referee where it was when the play ceased. The ball is in play as soon as it touches the ground, and the ball must not be played until it does touch the ground.

*Change of Players*—A player may be changed during the game by notifying the referee at the time of change. (An adaptation.) A player removed by the referee for any offense cannot be replaced.

#### SUGGESTIONS FOR THE GAME.

1. The game is best played by passing the ball from player to player along the wings, and then centered for a shot at the goal.
2. Each player should play an opponent and stick to him unless he gets too far out of position.
3. Pass the ball by short passes (except fullbacks).
4. It is better to let the ball hit the body to stop it before kicking it than to attempt to kick it on the bounce or while it is in the air. A ball may at times be "headed" in preference to kicking in order to clear it.
5. The center halfback should ever be on the alert and be one of the best players. This is the pivotal position on the team.
6. The referee should decide when a player is "off side" and award a foul accordingly. (For "off side" see Referees' Chart.)

#### SOME DON'TS FOR THE GAME.

1. Don't use your hands (except the goal-keeper).
  2. Don't let the ball intentionally hit the hands or arms.
  3. Don't charge violently, push, hold, trip, or kick an opponent.
  4. Don't get into a bunch; much running will thus be avoided.
  5. Don't get too far out of position (get back quickly).
  6. Don't charge the goal-keeper unless he is holding the ball or obstructing an opponent.
  7. Goal-keeper, don't carry the ball; throw or kick it away from the goal quickly. Do not carry the ball more than two steps.
  8. Don't stop playing until the whistle blows.
  9. Objections to referee's decisions or profane language should not be tolerated at any time.
- Lastly, do not be dressed too warmly. Take extra clothing to put on after the game or leave the field immediately. If possible, have a "rub-down" and change of clothing after playing.



## LITERATURE ON THE SUBJECT.

"The Football Association Game and Laws." (Price, 3 pence.) 104 High Holborn, London, W. C., England.

"Referees' Chart." (Price, by post, 2 pence.) F. J. Wall, 104 High Holborn, London, W. C., England. (Recommended for Managers.)

"How to Play Soccer." (Price, 10 cents.) Spalding's Athletic Library.

"Association Football Rules and Diagrams." (Price, 5 cents.) Wood & Guest, 1321 Arch Street, Philadelphia, Pa.

## FROLIC OF THE BROWNIES.

Music: "Frolic of the Brownies," by Harry S. Romaine. Published by Henry P. Vogel, Albany, N. Y.

Moderate schottische tempo. The measure equals 4 counts. Omit the introduction.

Formation: A column of front ranks of threes (fours or more), standing in open order. Hands at waist.

## PART I. (8 Measures.)

Raise the left foot sideward in preparation for the first step. (After the dance is learned this may be omitted and a quick side-cut executed with the left foot.)

1. Side-cut left (raising the right leg sideward) (a) and hop on the left foot (b); the same right (c and d). 1 measure.

2. Rear cross-step left (a), side-step right (b); front cross-step left (c), hop on the left and raise the right leg sideward (d). 1 measure.

3. Repeat 1, beginning right. 1 measure.

4. Four side-cuts, beginning right (right, left, right and left). The displaced leg is always raised sideward. 1 measure.

5. As 1, beginning right. 1 measure.

6. As 2, beginning right (moving back to the starting point). 1 measure.

7. As 1. 1 measure.

8. Jump to the side-stride stand (a); jump to cross-stride stand, left

in front (b); jump to position (c); pause (d). This "finish" is frequently used and will be referred to as the finish of step a. 1 measure.

## PART II. (8 Measures.)

The same as Part I, except that all movements are executed forward and backward instead of sideward. It begins with a front-cut and hop, etc.; then the movements from place consist of three forward-running steps and hops with leg swings. To return to the starting place, these steps are later executed backward. The finish is the same as in step a, but beginning from the front- and rear-cut and hop instead of the side-cut and hop, as in step a. 8 measures.

## PART III. (8 Measures.)

Part I is repeated.

## PART IV. (8 Measures.)

This part should be played *pp.*, although marked *f*, as the steps are arranged accordingly.

1. Step left forward on the toes, knee slightly bent (a), raise the right foot rear of left ankle and rise high on the toes of the left foot. A rocking movement should be apparent (b). The same movements backward, the left foot being raised in front of the right ankle (c and d). 1 measure.

2. Three steps forward on toes, with leg swing forward, right, rising high on the toes of the left foot (not hopping). 1 measure.

During these two measures the left index finger is raised to the chin, indicating silence, while the right arm is raised obliquely side-downward, with the index finger pointing. On the last count of these two measures perform one-quarter turn right. The step may at first be practiced left and right forward without the one-quarter turn.

3. As 1, beginning right. 1 measure.

4. As 2, beginning right (one-quarter turn right on 4). 1 measure.

During the execution right, the positions of the hand and arm are, of course, changed.

5. Repeat 1 to 4, always adding the one-quarter turn right on the last

count of each step, so that the whole step will be performed on a right square. Finish with a small jump instead of leg swing on the last count of the last step. 4 measures.

#### PART V. (8 Measures.)

1. Jump to side-stride stand with stamping (knees slightly bent) and straighten arms sideward, palms up (a); jump to stand, crossing left foot in front of right (knees slightly bent) and crossing arms (b); repeat (c) and (d).

2. Step on left foot, raising right leg backward and hop three times with whole turn left, raising left arm to half circle overhead and right arm sideward.

3. Same as 1, with crossing right foot in front of left on (b) and (d).

4. Same as 2, only right.

5. Repeat 1 to 4.

#### PART VI. (8 Measures.)

As IV, but performed on a left square.

#### PART VII. (8 Measures.)

As I, with alternate arm swings left and right sideward, accompanying the leg movements—*e. g.*, when the left leg is raised sideward the left arm is raised sideward, etc. During the finish both arms move with the legs.

#### PART VIII. (8 Measures.)

As II. Hands at waist during the step.

#### PART IX. (8 Measures.)

As VII.

GAMES AND DANCES.  
Venus-Reigen.

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(WALZER.)

Josef Gungl.

1.

*Allegro.*

The first system of musical notation for the first section of the waltz. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment of chords. The system ends with a forte (*sf*) dynamic marking.

The second system of musical notation for the first section of the waltz. It continues the melody and accompaniment from the first system. A forte (*sf*) dynamic marking is present in the middle of the system. The system concludes with a repeat sign.

The third system of musical notation for the first section of the waltz. It features two first endings, labeled '1' and '2', which lead to different conclusions of the section. The system ends with a repeat sign.

2.

The first system of musical notation for the second section of the waltz. It begins with a forte (*f*) dynamic. The right hand plays a more active melody with many beamed eighth notes. The left hand continues with a steady accompaniment. The system ends with a pianissimo (*pp*) dynamic marking.

The second system of musical notation for the second section of the waltz. It continues the lively melody and accompaniment. A forte (*f*) dynamic marking is present. The system concludes with a repeat sign.

## GAMES AND DANCES.

### Venus-Reigen.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the first two lines of the piano part and the first line of the voice part. The second system contains the next two lines of the piano part and the next two lines of the voice part. The piano part features a melody in the right hand and a bass line in the left hand. The voice part is a single melodic line. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The tempo is marked "Allegretto". The score is for a single voice and piano.

3.

Exercise 3 consists of six measures. The first measure is marked with a piano (p) dynamic. The melody in the right hand is a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. The bass line in the left hand consists of a single eighth note G2, followed by a half rest, and then a dotted half note G2. The subsequent measures continue the descending scale in the right hand, while the left hand has a half rest followed by a dotted half note on the same pitch (G2) for each measure.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score is divided into two systems, each containing four measures. The first system ends with a double bar line and a repeat sign. The second system also ends with a double bar line and a repeat sign. The lyrics 'The Rose Tree' are written below the bass staff.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains measures three through six. The music is written for a piano with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is primarily in the treble clef, while the bass clef provides harmonic support with chords and single notes. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and repeat signs.

4.

*p*

*f*

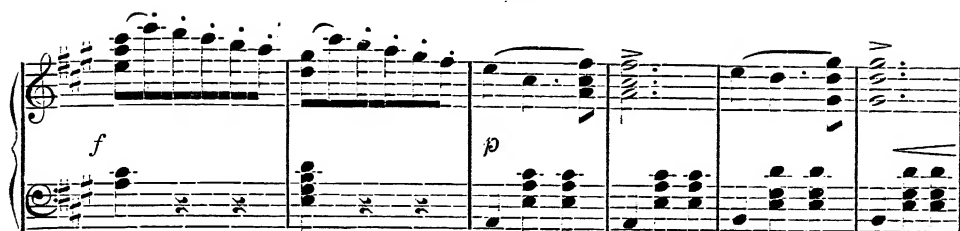
*p*

*f*

*p*

GAMES AND DANCES.  
Venus-Reigen.

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## VENUS REIGEN WALTZ.

Music: "Venus Reigen" by Josef Gung'l.

The music should be played very fast.

Formation: Front column of any number, standing in open order with hands at the waist.

## PART I. (32 Measures.)

1. Step left sideward, cross right in rear, bending the knees; the same in the opposite direction. 4 measures.
2. Two glides left sideward (2 measures), step left sideward, and cross right in rear, bending the knees. 4 measures.
3. Repeat to the right. 8 measures.
4. Repeat left and right. 16 measures.

## PART II. (32 Measures.)

1. Step left sideward (1 measure), hop and swing the right leg forward (1 measure); the same right. 4 measures.
2. Three steps forward, one step to each measure, beginning left, and place the right foot forward. 4 measures.
3. Repeat the first four measures. 4 measures.
4. Three steps backward, beginning with the right foot, and place the left foot forward. 4 measures.
5. Repeat forward and backward. 16 measures.

## PART III. (32 Measures.)

1. Glide left forward (1 measure), and hop, raising the right leg backward (1 measure); step right backward and hop, swinging the left leg forward (2 measures). 4 measures.
2. Two glides left sideward (2 measures), step left sideward, and cross right in rear, bending the knees (2 measures). 4 measures.
3. Repeat to the right. 8 measures.
4. Repeat left and right. 16 measures.

## PART IV. (32 Measures.)

1. Step left sideward, cross right in rear, bending the knees (2 measures); repeat to the right and left (4 measures); cross-step turn to the right (2 measures). 8 measures.
2. Repeat to right. 8 measures.
3. Repeat left and right. 16 measures.

## PART V. (32 Measures.)

Repeat Part I, with neighbors' hands grasped shoulder-high, arms slightly bent, and with ranks moving in opposite direction—*i. e.*, the first rank begins left, the second right, etc.

NOTE—The first four parts may also be executed with hands grasped as in the fifth part.



## GAMES AND DANCES.

## The Dorothy.

(THREE STEP.)

Mazurka or Redowa.

by J. Bodewalt Lampe.

*Marcato.*

*mf*

# GAMES AND DANCES.

209

## The Dorothy.

2

The musical score for 'The Dorothy' is written for piano in 2/4 time. It consists of five systems of music, each with a treble and bass staff. The key signature has two sharps (F# and C#). The first system begins with a forte (f) dynamic. The melody in the treble staff is characterized by eighth-note patterns, while the bass staff provides a steady accompaniment of chords. Fingering numbers (1-5) are indicated above the treble staff notes. The second system continues the melody with similar eighth-note patterns. The third system shows the melody moving towards a higher register, with some notes beamed together. The fourth system introduces a change in the bass line, with more complex chordal textures. The fifth system concludes the piece with a final chord and a fermata over the last note of the melody. The score includes various musical notations such as slurs, ties, and dynamic markings.

## GAMES AND DANCES.

## The Dorothy.

3

3

1 2 4 5 1 2 4 5 1 2 1 4 3 5 4

FINE.

4

TRIO. *Dolce.*

*p*

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of five measures, each with a different fingering pattern indicated by numbers 1, 2, 3, 4, and 5. The accompaniment consists of five measures, each with a different chord progression indicated by numbers 1, 2, 3, 4, and 5. The score is written in a simple, clear style, suitable for a beginner's music book.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody consists of six measures. Above the staff, there are fingerings (1-5) and breath marks (indicated by a small 'v' or 'b' symbol). The notes are: Measure 1: G4 (quarter), A4 (quarter), B4 (quarter); Measure 2: G4 (quarter), F#4 (quarter), E4 (quarter); Measure 3: D4 (half), C4 (half); Measure 4: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter); Measure 5: A4 (quarter), B4 (quarter), C5 (quarter); Measure 6: D5 (quarter), C5 (quarter), B4 (quarter). The piece ends with a double bar line and a repeat sign.

## The Dorothy.

5 *Marcato.*

Measures 5-8 of the piece. Measure 5 begins with a forte (*f*) dynamic and a triplet of eighth notes in the right hand. Measures 6-8 continue with various rhythmic patterns, including eighth and sixteenth notes, and triplets. The key signature has one flat (B-flat).

Measures 9-12. Measure 9 features a triplet of eighth notes. Measure 10 has a triplet of eighth notes. Measure 11 includes a forte (*fz*) dynamic. Measure 12 ends with a double bar line. The key signature has one flat (B-flat).

Measures 13-16. Measure 13 begins with a forte (*f*) dynamic. Measures 14-16 continue with eighth and sixteenth note patterns. The key signature has one flat (B-flat).

Measures 17-20. Measures 17-20 continue with eighth and sixteenth note patterns. The key signature has one flat (B-flat).

Measures 21-24. Measure 21 includes a forte (*f*) dynamic. Measure 22 has a forte (*f*) dynamic. Measure 23 includes a forte (*f*) dynamic. Measure 24 ends with a double bar line. The key signature has one flat (B-flat).

*D. C. al Fine.*

## ALUMNI THREE-STEP.

Music: "The Dorothy," by J. B. Lampe. Published by Jerome H. Remick Company, New York and Detroit.

## PART I. (16 Measures.)

*Hands at Waist.*

		Measures
A.	1	Glide-cut-leap left sideward. . . . . 1
	2	Place right foot crossed in rear and bend knees (courtesy) 2
	3- 4	Repeat 1 and 2 right sideward. . . . . 3- 4
B.	5	Two mazurka-hops left sideward. . . . . 5- 6
	6	Glide-cut-leap left sideward. . . . . 7
	7	Place right foot crossed in rear and courtesy. . . . . 8
C.	8	Glide-cut-leap right sideward. . . . . 9
	9	Place left foot crossed in rear and courtesy. . . . . 10
	10-11	Repeat 8 and 9 left sideward. . . . . 11-12
D.	12	Two mazurka-hops right sideward. . . . . 13-14
	13	Glide-cut-leap right sideward. . . . . 15
	14	Place left foot crossed in rear and courtesy. . . . . 16

Note—The change-step may be substituted for the glide-cut-leap, to make this part of the dance easier. To increase the difficulty of the dance, appropriate arm-waving may be added to the mazurkas or to any other part.

## PART II. (16 Measures.)

*Arms Are Raised Sideward.*

		Measures
A.	1	Three glides obliquely left forward. . . . . 1
	2	Waltz-balance (or mazurka-balance) left sideward. . . . 2
	3	Waltz-balance right sideward. . . . . 3
	4	Waltz-balance left sideward. . . . . 4
B.	5- 8	Repeat 1-4 to the opposite side. . . . . 5- 8

			Measures
C.	9-12	With a slight turn left repeat 1-4 obliquely left backward	9-12
D.	13-16	With a slight turn right repeat 1-4 obliquely right backward .....	13-16

Note—During the balance-steps the arm on the side opposite to the step is waved forward—e. g., balance-step obliquely left forward and wave right arm forward. The waving can also be obliquely upward.

### PART III. (16 Measures, like Part I.)

#### *Hands at Waist.*

			Measures
A.	1	Glide-cut-leap left sideward.....	1
	2	Place right foot crossed in rear and bend knees (courtesy)	2
	3- 4	Repeat 1 and 2 right sideward.....	3- 4
B.	5	Two mazurka-hops left sideward.....	5- 6
	6	Glide-cut-leap left sideward.....	7
	7	Place right foot crossed in rear and courtesy.....	8
C.	8	Glide-cut-leap right sideward.....	9
	9	Place left foot crossed in rear and courtesy.....	10
	10-11	Repeat 8 and 9 left sideward.....	11-12
D.	12	Two mazurka-hops right sideward.....	13-14
	13	Glide-cut-leap right sideward.....	15
	14	Place left foot crossed in rear and courtesy.....	16

### PART IV TRIO. (16 Measures.)

#### *Arms Are Raised Sideward.*

			Measures
A.	1	Three steps forward.....	1
	2	Point right forward, bend trunk forward and lower right hand over right foot.....	2

		Measures
	3	Straighten trunk and again raise right arm sideward. . . . . 3
	4	Bend trunk right sideward and wave left arm obliquely upward . . . . . 4
B.	5- 8	Repeat 1-4 to the opposite side. . . . . 5- 8
C.	9	Three steps backward. . . . . 9
	10	Point right forward, bend trunk forward and lower right hand over right foot. . . . . 10
	11	Straighten trunk and again raise right arm sideward. . . . . 11
	12	Bend trunk right sideward and wave left arm obliquely upward . . . . . 12
D.	13-16	Repeat 9-12 to the opposite side. . . . . 13-16

## PART V. (16 Measures.)

*Hands at Waist.*

		Measures
A.	1- 2	Two mazurka-hops obliquely left forward. . . . . 1- 2
	3	Double balance-hop-turn left (arabesque). . . . . 3
	4	Two stamp-steps (right, left). . . . . 4
B.	5- 8	Repeat 1-4 to the right. . . . . 5- 8
C.	9-10	With a slight turn left two mazurka-hops obliquely left backward . . . . . 9-10
	11	Double balance-hop-turn left. . . . . 11
	12	Two stamp-steps (right, left). . . . . 12
D.	13-16	Repeat 9-12 to the right. . . . . 13-16

Note—During the mazurkas the opposite arm may be raised upward. During the balance-hop-turns the arms may be raised diagonally.

## PART VI. (Like Part IV Trio, 16 Measures.)

*Arms Are Raised Sideward.*

		Measures
A.	1	Three steps forward. . . . . 1

2	Point right forward, bend trunk forward and lower right hand over right foot.....	2
3	Straighten trunk and again raise right arm sideward....	3
4	Bend trunk right sideward and wave left arm obliquely upward .....	4
B. 5- 8	Repeat 1-4 to the opposite side.....	5- 8
C. 9	Three steps backward.....	9
10	Point right forward, bend trunk forward and lower right hand over right foot.....	10
11	Straighten trunk and again raise right arm sideward....	11
12	Bend trunk right sideward and wave left arm obliquely upward .....	12
D. 13-16	Repeat 9-12 to the opposite side.....	13-16

Parts VII, VIII and IX are like parts I, II and III. Repeat these as written.

### HIGHLAND SCHOTTISCHE (Scotch).

Victor Record 17,331 (Introduction, Chord—Dance is played six times).

Steps: Schottische, or three step swing hop.

Schottische step (right sideward): Step right sideward, 1; cut the right foot sideward, 2; step right sideward, 3; hop on the right foot, swinging the left leg forward (knee slightly bent), 4.

Three step swing hop left: Three running steps forward (left, right, left), 1, 2, 3; hop on left foot and swing the right leg forward, 4.

Formation: Single circle of couples, facing center, boy on the left of the girl.

Music: Two parts of four measures each. Schottische rhythm (four counts to each measure).

#### PART I.

Measures:

1. Partners face. With left arm raised to a half circle overhead, right hand on hip. Hop left and place right foot sideward, 1; hop left and raise



right foot in rear of left knee, 2; hop left and place right foot sideward, 3; hop left and raise right foot in front of left knee, 4 (counts 1 to 4).

1. Schottische step right sideward (counts 5 to 8).
2. Repeat above 2 measures opposite (counts 9 to 16).

## PART II.

2. Partners link right arms, and beginning right execute two schottische steps forward (same as sideward, but stepping forward) (counts 1 to 8).
2. Repeat above 2 measures, linking left arms (counts 1 to 8).

NOTE—The dance may be made progressive by partners moving forward and in opposite directions on the last schottische step.

The three step swing hop may be substituted in Part II.

## OXDANSEN (Swedish).

Victor Record 17,003 (Chord—Dance played six times).

Formation: Couples; partners in two different lines three feet apart. Those in the line on the left are No. 1, others No. 2.

Music: Three parts of 8 measures each, A, B and C, all played six times. Polka rhythm (2 counts to a measure).

## PART I (Salutation).

Measures:

Partners face. Hands on hips.

- A. 2. No. 1 makes a deep bow (lower trunk forward), 1, 2; and straightens, 3, 4; while No. 2 bends knees, 1, 2, and straightens, 3, 4 (counts 1 to 4).
2. No. 1 bends knees while No. 2 bows (counts 5 to 8).
4. Repeat above 4 measures (counts 9 to 16).
- B. 8. Same as A, with quicker rhythm, 2 counts to a movement (counts 1 to 16).
- C. 2. No. 1 with hands clenched in front of chest, elbows high, two gallops left sideward, flinging the arms sideward, 1, 2; step left sideward, 3;

close right foot to the left with a stamp, bringing the fists in front of the chest, 4 (counts 1 to 4).

2. Repeat right (counts 5 to 8).

4. Repeat above 4 measures (counts 9 to 16).

No. 2 does the same, beginning to the right, moving in the same direction as partner.

### PART II (Treading on Toes).

A. 2. With hands on hips, hop on right foot and place left foot forward and hold position (counts 1 to 4).

2. With a hop change position of feet and hold (counts 5 to 8).

4. Repeat the above 4 measures (counts 9 to 16).

B. 8. Same as A, with quicker rhythm, 2 counts to a movement (counts 1 to 16).

C. 8. Same as C of Part I (counts 1 to 16).

### PART III (Jostling of Elbows).

A. 2. With hands on hips, all make a quarter turn left, with a jump (so that right elbows touch) and hold, each looking directly at the other (counts 1 to 4).

2. Both make a half turn right (jumping), with left elbows touching, and hold (counts 5 to 8).

4. Repeat the above 4 measures (counts 9 to 16).

B. 8. Same as A, with quicker rhythm, 2 counts to a movement. Finish: facing partner (counts 1 to 16).

C. 8. Same as C of Part I (counts 1 to 16).

### PART IV (Hair Pulling).

A. 2. Each places right hand on partner's head. No. 1 pulls No. 2's head forward and holds (counts 1 to 4).

2. No. 2 raises head and pulls No. 1's head forward (counts 5 to 8).

4. Repeat above 4 measures (counts 9 to 16).

B. 8. Same as A, with quicker rhythm, 2 counts to a movement (counts 1 to 16).

C. 8. Same as C of Part I (counts 1 to 16).

## PART V (Punching).

- A. 2. Hands on hips. Thrust right diagonally forward, turning and bending trunk to left (fist under partner's right arm), and hold (counts 1 to 4).  
 2. Same, thrusting left, replacing right hand on hip (counts 5 to 8).  
 4. Repeat the above 4 measures (counts 9 to 16).  
 B. Same as A, with quicker rhythm, 2 counts to a measure (without replacing hands on hips) (counts 1 to 16).  
 C. 8. Same as C of Part I (counts 1 to 16).

## PART VI (Boxing).

- A. 2. Hands on hips. No. 1 makes a vigorous movement with right arm, as if boxing No. 2's left ear, and holds position. At the same time No. 2 bends trunk right and claps hands at the right side, flinching as if struck (counts 1 to 4).  
 No. 2 boxes ears while No. 1 claps (counts 5 to 8).  
 4. Repeat the above four measures (counts 9 to 16).  
 B. 8. Same as A with quicker rhythm, 2 counts to a movement (counts 1 to 16).  
 C. 8. Same as C of Part I (counts 1 to 16).  
 At the end they hold the position, with clenched hands, looking sternly at each other, then shake hands.

This dance had its origin in the beginning of the eighteenth century at a college in Karlstad, Sweden, when freshmen, nicknamed "oxen," were made to perform it before the sophomores. The movements represent a mock fight.

## RUFTY TUFTY (English).

Victor Record 18,009 (No introduction—Dance is played once).

Steps: Running, balance step.

Balance step: Step right sideward, 1; place the left foot front of right, and rise on toes, "and"; lower heels, 2; repeat left, 3 and 4.

Formation: Sets of four, consisting of two couples facing each other, boy on the left of girl.

Music: Three parts, A, B and C. A and B, 4 measures each, repeated. C, 6 measures, repeated. All played three times. Polka rhythm (2 counts to a measure).

## PART I.

Measures:

A. 2. Beginning right, all take three short running steps forward and close (counts 1 to 4).

2. Same backward (counts 5 to 8).

4. Repeat above 4 measures (counts 1 to 8).

B. 4. Partners face, balance step (with leap on first count) right and left sideward and a whole turn right in four running steps (counts 1 to 8).

4. Repeat above 4 measures (counts 1 to 8).

C. 2. Couples face away from each other, partners join left hands, and beginning right, three short running steps forward and close (counts 1 to 4).

2. Face about, turning inward, join right hands and repeat measures 1 and 2 to places (counts 5 to 8).

2. Whole turn right in four running steps (counts 9 to 12).

2. Boys face left, girls right, join right hands with opposite. Beginning right three short running steps forward and close (counts 1 to 4).

2. Face about, turning inward, join left hands and repeat measures 1 and 2 to places (counts 5 to 8).

2. Whole turn right in four running steps (counts 9 to 12).

## PART II.

A. 2. Partners face. Beginning right, take four running steps forward, passing partners left shoulder to left shoulder. Turn inward toward partner on third and fourth counts (counts 1 to 4).

2. Repeat, passing right shoulder to right shoulder, returning to places (counts 5 to 8).

4. Repeat above 4 measures (counts 1 to 8).

B and C. Same as B and C of Part I.

## PART III.

A. 4. Beginning right, with running steps, partners link right arms, make a whole turn, and with running steps backward, return to places (counts 1 to 8).

4. Repeat, linking left arms (counts 9 to 16).

B and C. Same as B and C of Part I.

## RITKA (Hungarian).

Victor Record 17,003 (Csardas) (Introduction, Chord—Dance is played three times. The remainder of the record is not used).

Steps: Schottische, balance step, lame step.

Schottische step left forward: Step left forward, 1; cut the left foot forward, 2; step left forward, 3; hop on the left foot, swinging the right leg forward (knee slightly bent), 4.

Step obliquely forward with outer foot, 1; bring the instep of the inner foot to the heel of the outer foot and rise on toes, "and"; lower heels, 2 "and"; step obliquely backward inward with inner foot, 3; bring the outer foot to the instep of the inner foot and rise on toes, "and"; lower heels, 4 "and."

Formation: Double circle of couples, boy on left of girl, left sides toward center, inner hands grasped, outside arms raised obliquely side-upward.

Music: Two parts of 8 measures each. Schottische rhythm (4 counts to a measure).

## PART I.

Measures:

2. Beginning with the outer foot, two schottische steps forward (counts 1 to 8).

1. Balance step obliquely forward outward, 1, 2; balance step obliquely backward inward, 3, 4 (counts 9 to 12).

1. Jump to a cross stride (outer foot in rear), 1; to a side stride, 2; feet together, 3; pause, 4 (counts 13 to 16).

4. Repeat the above 4 measures, beginning with the inner foot (counts 17 to 32).

## PART II.

1. Partners face. Right arm raised to a half circle overhead, left hand at waist. Each moves to the left. Beginning left, step left sideward, 1; cut left foot, bending right knee slightly, 2; repeat, 3, 4 (counts 1 to 4).

1. Jump to a cross stride, 1; side stride, 2; feet together, 3; and pause, 4 (with arms moving from a crossed position in front, 1; to a sideward position, 2; hold, 3, 4) (counts 5 to 8).

1. Link right arms with new partner, outer arms obliquely side-upward. Whole turn in two lame steps. (Hop right and step left forward, 1; step right forward, 2; repeat, 3, 4) (counts 9 to 12).

1. Jump to a cross stride, 1; side stride, 2; feet together, 3; and pause, 4 (arms moving as above) (counts 13 to 16).

4. Repeat the first 4 measures of Part I (counts 17 to 32).

## APPENDIX I.

### *The Revival of the Play Spirit in America—A Pageant.*

In a beautiful country, many years ago, so a real story tells us, every one led a free and happy life, until one day an evil appeared. The evil, small at first, by and by grew so big that misery and discontent prevailed throughout the land. Then, one day, a fairy came and, wafting her wand, dispelled the evil, and so brought happiness once more to all.

So it was in our country before the time of cities, when every man's playground lay before his own door. The happy life in the open was free to all. This passed with the establishment of villages and towns, which, through the advantages of closer living, grew into cities.

The lure of the city, with its promise of wealth and success, attracted great numbers of men and women. Their gain proved their loss when the city robbed their children of the chance to play and the active life of their forefathers.

In recognition of this loss the gospel of purposeful physical education is now being preached, so as to give to every one the great knowledge of how best to use his leisure so that health and happiness may once more be the privilege of all, and in a small measure compensate for the adventure, romance and beauty that have passed.

## THE PROGRAM.

OVERTURE—"Zampa" ..... *Herold*

## PROLOGUE.

### *The Suppression of the Play Spirit.*

The Play Spirit of the human race, symbolized by little children, expresses itself in dance and play.

"The Secret" ..... *Gautier*

The play is interrupted by the appearance of Civilization, who majestically advances.

The Play Spirit is suppressed as Civilization, with its modern economic conditions, dominates the scene.

"Pomp and Circumstance" ..... *Elgar*

## SCENE I.

*The Land of the Red Man.*  
(America an Ideal Playground.)

"The Red Man".....*Sousa*

The Indian chief and braves come seeking new hunting grounds. The squaws and children follow, bringing to the new village the trappings of the tribe, which they put in order while the youths and men engage in games and dances.

"Natoma".....*Victor Herbert*

An Indian youth brings news of strange white men coming toward the village. In great excitement all gather together and await their approach.

## SCENE II.

*Arrival of the White Man.*

A group of early settlers, in their explorations, come upon the Indian village. They wish to trade for the land. The Indians agree, after much bargaining, to give up land for the finery and trinkets offered them.

The new settlers establish the claim and go to bring their fellow-colonists.

## SCENE III.

*The Playground Occupied by the White Man.*

During the early years of our history, the settlers had to hunt, fish, clear and plant the land and build homes. Yet in their leisure there was time and spirit for the rollicking dances of the farmers and milkmaids and for the celebration of the hunters' and fishermen's day's success.

"The Shepherds' Dance".....*German*

"Gathering Peascods"—Folk Dance Music.....*Cecil Sharpe*

## SCENE IV.

*Establishment of the City.*

"Polonaise Militaire".....*Chopin*



The spirit of progress prompts men and women to seek new careers through the various avenues of manufacturing, education, commerce, science and the arts.

The country of yesterday becomes the city of today.

#### SCENE V.

*The Mad Rush of Modern Times.*

(A Typical Street Scene.)

In the tenseness and crowdedness of city life, of modern competition and eagerness for careers, money becomes the great driving power, and in the blind rush of the motley throng, there is no time for play.

#### SCENE VI.

*Revival of the Play Spirit.*

"Marcia Militaire"..... *Vessella*

Modern physical education recalls the lost Play Spirit.

The dance of the little children typifies the revival of the Play Spirit—the hope of modern physical education is realized.

#### SCENE VII.

*Evidences of the Reawakened Play Spirit.*

Camp-fire girls, boy scouts and similar organizations afford opportunities to boys and girls for playful activities.

#### SCENE VIII.

*Effect of the Revived Play Spirit in Our Modern System of Education.*

Baseball Drill—"Chin-Chin"..... *Caldwell and Caryl*

Aesthetic Dance—"Isoline"..... *Messenger*

Folk Dance—"Crested Hen"..... *Burchenal*

Folk Dance—"Come, Let Us be Joyful"..... *Mozart*

#### EPILOGUE.

*The Play Spirit Re-established.*

The modern conception of play brings joy to the little children, symbolizing the Play Spirit, and in gay mood they dance.

"Amaryllis"..... *Louis XIII, arranged by Ghys*

## CONCERNING THE PAGEANT.

The pageant requires from two to two and a half hours for its performance, and may be given outdoors or indoors. The outdoor setting should have a semi-circular background of trees, if possible. Indoors, choose a woodland scene for all scenes except Scene V, in which an American street background should be used.

The pageant is so written that it is possible for a number of schools to take part, as the dances are done in groups, each school training one or more groups. Some whole scenes can be given by one school, as the Indian scene, the Street scene, and the Establishment of the City. In the Philadelphia production forty schools took part.

School orchestras can be utilized for playing part of the music.

## ACTION OF THE PAGEANT.

## PROLOGUE.

Musical selection, overture, "Zampa," Victor Record 35,584, Parts I and II.

During Part II of the overture, the Play Spirits enter in a natural manner, walking, skipping, running, or picking flowers, from entrance right rear, and gradually move to their places for their dance.

At the end of the overture groups of six join hands, facing front, in position for their dance.

Dance by Play Spirits, "The Secret," Victor Record 17,689.

At the end of the dance, the children scatter, some to play, others to gather flowers, talk in groups, etc.

One Play Spirit near entrance is startled by the approach of Civilization. She turns and runs to the other children, pointing to what she sees. All gather closer together at the far end of the field and look on in awed surprise while some run off as Civilization advances in pantomime march.

Dance by Civilization, "Pomp and Circumstance," Victor Record 35,247.

The remaining Play Spirits, in spite of their fear, try to dance, but as Civilization draws nearer, the children scatter, rushing off in all directions. Civilization turning slowly, follows Play Spirits off the field with arms raised.

## SCENE I.

Musical Selection, "The Red Man," Sousa.

This music is incidental to the action.

An Indian chief and a few Indian men enter, gesticulating to show the idea of looking over the ground for a new village, and decide upon this place. An Indian boy comes on with a pack horse, followed by squaws carrying tents, etc. Horses, men, children follow. Men of the first group order the women to pitch tents, pointing to location.

The chief and other men, after having carefully looked over the entire space chosen for the village, lie on the ground in groups, smoking, mending bows, etc. The boys form a circle and play near the men, while the latter watch.

Game by Indian Boys, "Ten Little Indian Boys."

They move off to try their bows and arrows, while the men rise slowly and form a circle for their dance.

Dance by Indian Men, "Natoma," Victor Record 70,049.

An Indian runner enters at the end of the dance, goes to the chief and tells of the approach of white men, pointing in their direction. All gather and watch their approach.

## SCENE II.

A group of white men enter and halt in the background. The leader advances as the Indian chief steps forward. By gestures the white man shows his friendliness and desire to buy the land. The Indians come closer and the chief turns to his braves for conference. The Indians show their willingness to exchange land for the offerings of the white men. They gather about them curiously and look over the trinkets. The chief accepts the finery, while the braves turn and hurry the squaws to gather their belongings and take up tents, etc. As the Indians depart the white men explore the ground, expressing satisfaction by gestures on the exchange made with the Indians. They establish their claim by planting a flag, as they sing.

Song by White Men, "Oh God, Our Help in Ages Past," "St. Anne's."

They go out to bring their fellow-colonists.

## SCENE III.

Farmers and Milkmaids enter in couples, dancing, as they move around in a large circle, and separate into smaller circles.

Entrance Dance by Farmers and Milkmaids, "Shepherds' Dance," Victor Record 35,530.

At its conclusion, by facing inward, they are in position for the next dance.

Dance by Farmers and Milkmaids, "Gathering Peascods," Victor Record 18,010.

After this the couples move to a semi-circular formation at the back of stage, singing and dancing.

Dance and Song by Farmers and Milkmaids, "Coming Thro' the Rye."

They act as audience to Fishermen and Hunters, and help them to sing their songs.

The Fishermen enter (Farmers and Milkmaids cheer, waving handkerchiefs), and take center stage, singing.

Song by Fishermen, "Fisher's Song."

They retire up stage right as the Hunters enter, singing, and advance down stage left (action suited to song as they put down game).

Song by Hunters, "The Mountain Bear."

Farmers, Milkmaids and Fishermen go off during the last verse, as the Hunters take up game and march around the field and exit.

## SCENE IV.

Musical Selection, "Polonaise Militaire," Victor Record 35,241.

This music is incidental to the scene.

A platform should be placed down stage at the left.

Enter at center back, twelve heralds in twos, with trumpets raised in playing position. They march forward and group themselves on each side of the platform. All mark time in this position until Progress and followers are on the platform—lower trumpets and halt.

Progress follows the heralds at a distance of twenty feet. She marches to the front and takes position on center of the platform. At distances of eight feet, Manufacturing, etc., follow in this order: (1) Manufacturing, (2)

Commerce, (3) Education, (4) Science, (5) The Arts, and group around Progress as central figure.

The Seekers of Progress enter from rear in groups in scattered fashion, approach the front of the platform, and kneel with extended arms, appealing to Progress.

Progress takes Manufacturing by the hand and steps out to the center front of the platform, and bids (by gesture) the Seekers of Manufacturing to follow. Manufacturing steps down from the platform and leads down center to exit. The seekers of Manufacturing rise at the bidding of Progress and follow.

Progress repeats this pantomime with each in turn—Commerce, Education, Science and The Arts.

As The Arts lead off, Progress steps down from the platform and with arms raised obliquely upward, marches down center from the platform and off.

The heralds march forward to center and meet partners, where they turn to rear and follow Progress, trumpets raised.

#### SCENE V.

Enter a hurdy-gurdy man, who takes his place in middle of stage and begins to play. Children enter, running after the hurdy-gurdy and group themselves about it. Girls gallop around. Boys watch, hands in pockets, for a while, and then begin to play marbles. Girls begin skipping rope.

People enter from opposite directions, showing the movement, to and fro, of a busy street. Some enter in twos, others alone, carrying market baskets, traveling bags, etc. A newsboy follows men, trying to sell papers. Two others come on and take positions, one near the hurdy-gurdy man, the other near the far end of the street.

Fakirs and newsboys call out wares.

Enter, on stilts, the "Money Man," who passes down the street, followed by a mob. All turn and rush after him, as he exits. As the hurdy-gurdy man stops, the orchestra plays.

Musical Selection, any popular air.

## SCENE VI (If Shown Outdoors).

Musical Selection, "Marcia Militaire," Victor Record 35,258.

The Spirit of Physical Education enters on a horse, gallops around the field, waving a scarf overhead to recall the Play Spirits. The Play Spirits appear, peeping from behind trees. They beckon to each other as they step forward timidly, pointing to the rider. To express their joy at coming back, they jump up and down, clapping their hands, and then run forward to their places for the dance, while the rider wheels her horse to the left, down stage, and watches the dance.

Dance by the Play Spirits, "The Secret," Victor Record 17,689.

At the end of the dance, Physical Education makes exit.

The Play Spirits retire up stage right, where they watch with animation and great interest, the numbers following, showing their joy by applause.

## SCENE VI (If Shown Indoors).

Musical Selection, "Marcia Militaire," Victor Record 35,258.

The Spirit of Physical Education dances in to music, and by her dancing and gestures, shows that she wants to recall the Play Spirits.

The Play Spirits appear, peeping from behind trees. They beckon to each other, and step forward timidly and follow the dancer, trying to imitate her. She goes down stage left, where she watches the dance of the Play Spirits.

Dance by the Play Spirits, "The Secret," Victor Record 17,689.

At the end of their dance, the Play Spirits join the Spirit of Physical Education down stage, where they watch with animation and interest the numbers following, showing their appreciation by applause.

## SCENE VII.

Camp Fire Girls in their ceremonies (and exit).

Boy Scouts in their maneuvers (and exit).

## SCENE VIII.

Baseball Boys run on, and take their places for Baseball Drill, after which they run off in a natural manner.

Drill by Baseball Boys, "Chin Chin," Victor Record 35,432.

Dance by Girls, "Isoline," Victor Record 37,201.

Musical Selection, "The Thunderer," Victor Record 16,151.

Folk Dancers enter in threes (a boy and two girls) and march to places for the first dance.

Dance by Boys and Girls, "The Crested Hen," Victor Record 17,159.

After this the sets face for the next dance.

Dance by Boys and Girls, "Come Let Us Be Joyful," Victor Record 17,161.

Musical Selection, "The Thunderer," Victor Record 16,151.

At the end they face in line of march and exit.

When "Come Let Us Be Joyful" is being done the last time, the Play Spirits exit quietly, get balloons and advance to positions for their last dance as the Folk Dancers are marching off.

#### EPILOGUE.

Dance by Play Spirits, "Amaryllis," Victor Record 16,174.

On the last four measures of "Amaryllis," the Play Spirits gradually, by twos and threes, let go of their balloons and slowly back off the stage, gazing after them.

#### CHARACTERS AND PROPERTIES.

(The numbers mentioned were used in the Philadelphia production.)

The characters may all be chosen from school children, using the taller ones for the men and women.

The numbers may be increased or diminished according to the size of the stage.

#### PROLOGUE.

Eighty-four Play Spirits (very little girls), twenty-four Civilization (tall girls).

Costumes.

## SCENE I.

Thirty Indian Men, fifteen squaws, twenty-five Indian Boys, twelve Indian Girls.

Costumes, five tents, six horses, three papooses, one tripod and kettle, fire.

## SCENE II.

Twenty White Men.

Costumes, one flag, guns, beads, trinkets.

## SCENE III.

Thirty-six Farmers, thirty-six Milkmaids, forty Fishermen, forty Hunters.

Costumes, fishing rods, guns or bows and arrows, game.

## SCENE IV.

Twelve Heralds, one Progress, one Education, one Manufacturing, one Commerce, one Science, one Dancing, one Painting, one Sculpture, one Music, forty Seekers of Progress.

Costumes, twelve trumpets, one palette, one lyre, one vase, one wheel, one retort, one globe.

## SCENE V.

Sixty-five Men (including policeman, candy man, white wings, balloon man), fifty-four Women, twenty-five Boys (including newsboys, telegraph boy), one Money Man.

Modern costumes, hurdy-gurdy, push cart, balloons, jumping ropes, newspapers.

## SCENE VI.

One Girl, same eighty-four Play Spirits.

Costume, horse (for outdoor).

## SCENE VII.

Fifty Camp Fire Girls, fifty Boy Scouts.

Costumes.



## SCENE VIII.

Seventy-two Baseball Boys, eighty Girls in Aesthetic Dance, one hundred and eight Folk Dancers.

Suits, costumes.

## EPILOGUE.

Eighty-four Play Spirits (same as in Prologue).

Eighty-four balloons.

Total, nine hundred and thirty-four participants.

## COSTUMES.

## PROLOGUE.

*The Play Spirits*—The colors used for these costumes were orange, yellow-orange and yellow, with an underslip of yellow. In each group of six there were two of each color, the colors in a different order in each group.

The style was Grecian, of knee length, with low neck and no sleeves and a slightly raised waist line, the width at the shoulder seam, one and a half inches. No stockings were worn and the hair hanging.

For a girl four and a half feet tall the costume required two yards of cheesecloth for the dress, and one yard and twenty-five inches for the slip, the skirt of which was slit at the sides.

*Civilization*—The colors used were dark and light violet and cerise, with an underslip of dark blue. There were twice as many dark violet as light.

The style was Grecian, of ankle length, full and draped to the slip below the waist line. The sleeves were long and tight, with a flowing piece lined with cerise. This was attached to the shoulder and sleeve to the wrist, falling to the bottom of the skirt. A piece of the violet bunting was drawn tight across the forehead and allowed to fall just below the shoulders in the back, so as to cover the hair. Black shoes were worn.

The costume required eleven yards of violet cheesecloth, three and three-quarter yards of cerise, and two and one-half yards of dark blue.

## SCENE I.

*The Indians*—The colors used were dark and light brown with red and yellow trimmings. Beads and feathers were used for decoration. The chief wore a long trailing headdress of feathers.

The papooses were made from flat grape basket lids with a stuffed rag baby.

The squaws wore no feathers. A little variation was made in the dress of the squaws by having them wear the costume of the Indians of the southwest, with brilliant red coloring and leg wrappings of white, and a red head cloth, falling in veil fashion from behind the ears.

## SCENE II.

*The White Men*—The colors used were dark and light orange, brown, green, red and black.

The styles used were taken from the historic early settlers' costumes.

## SCENE III.

*The Farmers*—The colors used were dark orange, bright blue and orange.

The trousers were long and of the dark orange. A tight-fitting double-breasted jacket of waist length, with an upstanding collar worn over a long-sleeved white shirt. The cap was orange, and full, being drawn into a band, as a chef's cap. Black slippers and white stockings were worn.

The costume required two yards of dark orange cambric, one yard of bright blue cambric and three-eighths of a yard of orange cambric.

*The Milkmaids*—The colors used were bright blue, yellow, orange, black, dark orange and white.

The skirt was a plain full skirt of bright blue. It came below the knee.

A long-sleeved blouse of white, with a round neck, was worn under a sleeveless black bodice, laced up the front.

An apron of yellow with a border on the bottom of black, two and one-half inches wide, between two orange bands one and one-quarter inches wide, was worn over the skirt and bodice.

The cap was of dark orange with a white flaring turnback in the front. They wore yellow hair, made of raveled rope, and white stockings and black slippers.

The costume required three and two-thirds yards of bright blue cambric, one yard of unbleached cheesecloth, three-quarters of a yard of yellow cambric, one-quarter of a yard of orange cambric, one yard of black, one-quarter of a yard of dark orange.

*The Hunters*—The colors used were dark and bright green, brown, and orange. The hunters wore dark green bloomers of knee length; an orange blouse, with a round collar, which turned over a brown Eton jacket.

A bright green Robin Hood's cap with an orange feather, and brown shoes and stockings complete this costume.

The costume required one and one-half yards of dark green cambric, one and one-quarter yards of orange cheesecloth, one and three-quarters yards of brown cambric, one-quarter of a yard of bright green cambric.

*The Fishermen*—The colors were brown, blue and orange.

The fishermen wore light brown trousers, blue blouses, with orange handkerchiefs knotted at the throat, and a large round straw hat.

#### SCENE IV.

*The Heralds*—The heralds wore black bloomers and white blouses, under a jumper open at the sides, fastened only at the shoulders. The cape was made of black and white squares alternately arranged, the back the reverse of the front.

The heralds held brass trumpets, to which were attached banners on one side, black with a design of white, and on the other side the scheme reversed. A small black, turned-up hat with a white feather, and black shoes and stockings were worn.

*Progress*—Progress wore a long, full, rose Grecian gown, with flowing angel sleeves, weighted with a green tassel. A golden girdle with two green tassels passed in a high waist line in front, crossed in rear at the waist and passed to the front, where it was tied, the ends falling to the hem. A royal purple cloak, lined with green and bordered with canton flannel to represent

ermine, was worn over the dress. A golden bandeau studded with simulated jewels, held her flowing hair in place.

*Manufacturing*—Manufacturing wore short knee pants of light brown, a long narrow over-blouse of orange, a flowing light brown cloak with wide kimona sleeves lined with orange. The brown belt of the cloak was worn across the orange blouse at the waist line. He wore a small, round light brown cap and carried a wheel.

*Commerce*—Commerce wore a long, plain, blue-green coat with narrow sleeves. A bright blue cape fell from the shoulders, with a belt of the same color fastened with a large golden buckle. He wore a small hat of the blue-green, with a narrow turned-up brim of the bright blue and carried a large globe.

*Education*—Education wore a cap and gown.

*Science*—Science wore a sapphire blue gown, not unlike a man's dressing gown, with a black corded girdle. The sleeves and neck were faced on the outside with a two-inch border of light brown. He wore a blue skull cap and dark-rimmed spectacles. He carried a retort.

*Painting*—Painting wore a yellow-green dress in Empire style. The material had a large figure in it, like batik work. A flowing cape of bright blue hung from the shoulders to the hem of the dress.

*Dancing*—Dancing wore a short green Grecian dancing costume.

*Sculpture*—Sculpture wore a long full white sleeveless robe after the Grecian style, with an over-slip below the waist line in front, and longer toward the sides and back. She carried a white vase on her shoulder.

*Music*—Music wore a long, full yellow Grecian gown, caught in at a high waist line. She wore a laurel wreath and carried a lyre.

*Seekers of Progress*—The colors were dark green, light green, red, dark blue, bright blue, orange, yellow and white.

Seekers wore a costume made by taking double width of the material the full length of back and front and cutting a hole in the middle for the neck. The material then fell over the arms, simulating sleeves. A band of the same color was worn around the head.

## SCENE V.

*Money Man*—The money man wore a long yellow coat to which were sewn representations of gold coins and paper money.

## SCENE VI.

*Spirit of Physical Education—Outdoors*—The spirit of physical education wore over a riding habit a light green-blue cape lined with yellow and waved a blue scarf.

*Indoors*—She wore a white Grecian dancing costume.

## SCENE VIII.

*Baseball Boys*—The baseball boys wore modern baseball suits and caps.

*Aesthetic Dancers*—The colors were pink, light lavender, dark lavender and light blue. There were the same number of costumes of each color, but arranged irregularly.

The style was Grecian, draped to a high waist line and in line with the hips, no sleeves and low neck, the width at the shoulder seam two inches. There was an under-slip of white and the dress reached below the knees. The hair was worn hanging. The costume required three yards of colored cheesecloth and two and one-half yards of white cheesecloth for the slip.

*Folk Dancers—Girls*—The colors were red, black, white and green.

The girls wore a straight full skirt of red cambric, with a square-necked sleeveless waist of the same. A black band five inches wide bordered the skirt, four inches from the bottom, and bands two inches wide over the shoulders and around the bodice above the waist. There was a guimpe of unbleached muslin with long sleeves and black cuffs, and an apron of the same with two-inch wide strings of green cambric. There was a full cap of green with a white band across the front that had tabs at the side that extended to the shoulders. White stockings and black slippers were worn. The costume required four and three-quarters yards of red cambric, one and one-quarter yards of black cambric, two and one-eighth yards of white unbleached muslin, one-half yard of green cambric.

*Boys*—The colors were black, green, orange and white.

The boys wore short black trousers tied in below the knee, a long-sleeved unbleached muslin blouse with a Buster Brown collar, over which was a green Eton jacket, a sash of orange two yards long (one-half width of the material), which encircled the waist twice and tied at the side. They wore long pointed orange caps joined to a black band. The costume requires one and one-half yards of black cambric, three-quarters of a yard of green cambric, one and one-half yards of orange cambric, one and one-quarter yards of unbleached muslin.

NOTE—The material for the costumes was bought wholesale and distributed to the schools taking part. The costumes were made at the schools, through the co-operation of the schools and the homes, after colored designs made by the Art Department.

#### CHORUSES.

*Scene II*—*Song by the White Men*—St. Anne's, "Oh God, Our Help in Ages Past." (Franklin Assembly Song Book, page 93.)

*Scene III*—*Song by the Fishermen*—"Fishers' Song." (Educational Music Course, Fourth Reader, page 92.)

*Song by the Hunters*—"The Mountain Bear." (Educational Music Course, Fourth Reader, page 86.)

#### DESCRIPTION OF THE DANCES.

##### THE SECRET (Gautier).

Victor Record 17,689.

##### PART I. (16 Measures.)

Groups of six, facing front, hands joined.

Introduction, 2 measures.

All face to right and place left foot forward.

- A. 1. Four skip-change steps forward, beginning left. 4 measures.
2. With half face left, one glide balance hop left, obliquely right forward, swinging joined hands obliquely fore-side-upward. 1 measure.
3. Three small running steps backward, arms sideward, dropping hands. 1 measure.

4. Pirouette left sideward, arms waving downward and inward and outward to position obliquely side-downward. 1 measure.

5. One step left sideward with arms sideward and place right foot obliquely left forward, turning trunk slightly to left, waving right arm obliquely right forward. 1 measure.

B. Repeat A to opposite side. 8 measures.

### PART II. (16 Measures.)

A. 1. Glide balance hop left forward, waving both arms fore-upward. 1 measure.

2. Swing hop right backward, waving arms down and backward. 1 measure.

3. Four-fourths turn left with small running steps; wave left arm across body and from position obliquely side-downward right, wave arms to open position obliquely side-downward. 2 measures.

B. Repeat A, beginning right forward. 4 measures.

C. Nos. 1 and 2, 3 and 4, 5 and 6 face and join right hands and repeat A, running in circle, with free arm sideward. 4 measures.

D. Partners join left hands and beginning with right foot repeat C. 4 measures.

NOTE—This brings each back to place.

### PART III. (16 Measures.)

A. Same as Part I, forming circle with four skip change steps. 8 measures.

B. Same as A, in opposite direction and return to place with running steps backward, pirouette and step and point. 8 measures.

### PART IV. (16 Measures.)

Nos. 1, 3, 5 one-eighth turn left.

Nos. 2, 4, 6 three-eighths turn right and partners will be facing in an oblique position.

A. 1. Glide balance hop obliquely left forward, waving right arm overhead, left arm sideward. 1 measure.

2. Step back right and point left obliquely forward, waving left arm obliquely forward and right arm sideward. 1 measure.
  3. Two glides left sideward, arms sideward. 1 measure.
  4. Step and deep courtesy left, waving right arm forward. 1 measure.
- B. Same to opposite side. 4 measures.
- C. Facing front, repeat A. 4 measures.
- D. Facing front, repeat B. 4 measures.

## PART V. (16 Measures.)

- A. 1. Nos. 2, 4, 6 clap three times, turning to left slightly. 1 measure.
2. Nos. 1, 3, 5 run in three steps to other side of partners. 1 measure.
3. With both hands joined partners in eight running steps swing around in a four-fourths turn left. 2 measures.
- B. Repeat A, Nos. 2, 4, 6 clapping to right three times. Nos. 1, 3, 5 returning to place with the three running steps and four-fourths turn is taken to the right. 4 measures.
- C. Repeat A. 4 measures.
- D. Repeat B. 4 measures.

## PART VI. (16 Measures.)

Repeat Part IV.

## PART VII. (16 Measures.)

Repeat Part I.

At the end of Part VII children run away to the last measures of music.

## CIVILIZATION.

Music, "Pomp and Circumstance," Elgar. Victor Record 35,247-A.

NOTE—In single flank line with arms' length distance count off by threes. No. 3 stands still, No. 2's march sideward right one step, No. 1's march sideward right two steps. Enter in this formation.



## INTRODUCTION. (4 Measures.)

## PART I. (16 Measures.)

A. On an oblique line toward the middle of the left side of the stage, sixteen walking steps, beginning with the right foot, two counts to each step. The left arm is raised obliquely fore-upward and the right arm backward during the first four steps. Reverse arm positions every fourth step. 8 measures.

NOTE—At end of the 8 measures all are on the stage.

B. 1. With three steps a full turn to the right on place (right, left, right, hold), swinging right clenched hand overhead. 1 measure.

2. Hold threatening attitude. 1 measure.

3. Two steps forward (left counts 1 and 2), (right counts 3 and 4). 1 measure.

4. Three steps forward, counts 1, 2, 3, and hold count 4. 1 measure.  
Repeat B. 4 measures.

## INTERLUDE. (3 Measures.)

1. Eight crouching steps in circle left. 2 measures.

2. With three steps on place a full turn to the right and hold. 1 measure.

## PART II. (14 Measures.)

A. 1. Starting left four walking steps forward (2 counts to each step). 2 measures.

2. Step left forward, swing arms obliquely fore-upward and hold. 1 measure.

3. Swing arms down and backward, hands clenched. 1 measure.

4. Repeat 2, stepping right forward. 1 measure.

5. Repeat 3. 1 measure.

6. Stamp left forward and swing right arm to bent position over head. 1 measure.

7. Stamp right forward and swing left arm to bent position over head. 1 measure.

8. Three steps forward and hold, left, right, left. 1 measure.

9. Twirl to right five times and hold attitude toward rear with arms raised obliquely fore-upward. 4 measures.

Turn to front, keeping weight on left foot, which is back. 1 measure.

### PART III. (20 Measures.)

A. 1. Seven steps forward and close heels, raising arms fore-upward to position obliquely side-upward. 4 measures.

2. Stand still, waving arms forward to a crossed position, shoulder high, and then sideward. 4 measures.

B. Repeat A. 8 measures.

C. 1. Step obliquely forward right, waving left arm obliquely side-upward, right arm obliquely side-downward and turn trunk to right. 2 measures.

2. Repeat 1 to opposite side. 2 measures.

### PART IV. (14 Measures.)

Like Part II, but facing front.

### PART V. (24 Measures.)

A. Like A of Part III, but stepping backward. 8 measures.

B. Like B of Part III. 8 measures.

C. Like C of Part III. 4 measures.

D. Twirl right seven times to rear and pose facing rear, arms obliquely side-upward. 4 measures.

NOTE—During Part I, Interlude and Part II the line of direction is a circle right, finishing with the three lines facing front, parallel to the front of stage. During the whole dance individuals keep the same relative positions. During the last seven twirls of dance all should get into a single line, so as to be able to step back of nearest trees for exit.

## THE INDIANS—Song for Indian Boys.

## PART I.

Music, "Playing Indian," The Song Series, Book I, Alys E. Bentley.

	Line
Come, let's play we're Indian chiefs	1
Way out in the West;	2
I will be the Big Chief, because	3
I'm braver than the rest.	4
Let's take a bow and arrow	5
And go hunting every day,	6
With the <i>Indians</i> who live	7
Across the way. (Indian war whoop.)	8

NOTE—During lines 1, 2, 3 and 4 of Part I all with crouching steps walk in circle left. During line 3 one boy goes to center of circle to be chief. During lines 5, 6, 7 and 8 all kneel and assume position of shooting with bow and arrow.

## PART II.

Music, "Children's Singing Games," Mari Hofer.

	Line
John Brown <i>had</i> a little Indian,	1
John Brown <i>had</i> a little Indian,	2
John Brown <i>had</i> a little Indian,	3
One little Indian boy,	4
One little, two little, three little Indians,	5
Four little, five little, six little Indians,	6
Seven little, eight little, nine little Indians,	7
Ten little Indian boys.	8

NOTE—On "*had*," of lines 1, 2 and 3, of Part II, children stamp once (same foot each time). During lines 5, 6, 7 and 8, of Part II, the chief chooses children to go into the ring until there are ten children chosen.

## PART III.

	Line
Round the ring with a boom-za-la,	1
A boom-za-la, a boom-za-la.	2
Round the ring with a boom-za-la,	3
Ten little Indian boys.	4

During lines 1, 2, 3 and 4, of Part III, all children in both circles gallop sideward left.

## PART IV.

*Yell*

A boosh! A bash! A rick chick chick,  
 A boosh! A bash! A rick chick chick,  
 Ten little Indian boys!

Pull right ear on word *a boosh*, count 1 and.

Pull left ear on word *a bash*, count 2 and.

Pull right ear on word *a rick*, count 1.

Pull left ear on word *chick*, count and.

Pull right ear on word *chick*, count 2 and.

## PART V.

Ten little, nine little, eight little Indians,  
 Seven little, six little, five little Indians,  
 Four little, three little, two little Indians,  
 One little Indian boy.

During Part V Indians go to places one by one until all are back into first circle.

Play the game twice.

## INDIAN DANCE FOR MEN.

Music, "Natoma," Victor Herbert. Victor Record 70,049.

## INTRODUCTION. (2 Measures.)

NOTE 1—During introduction all form into circle for dance.

NOTE 2—Execute all walking steps with knee raising, stepping on toes

on first count and coming down with heel on second count. Unless otherwise stated, forearms are raised forward to little more than a right angle, the left arm slightly higher than right, fingers are spread and thumbs pointed up. During walking steps reverse arm positions on each step, the movement done from the elbows. During side jumps arms are held in bent position. During forward jumps arms move to a position obliquely side-upward and during backward jumps arms are brought back to bent arm position.

### PART I. (16 Measures.)

A. 1. In circle left, beginning with right foot, four walking steps forward. 2 measures.

2. Facing center, two jumps sideward right and hold two counts. 1 measure.

3. Two jumps sideward right and hold two counts. 1 measure.

NOTE—Jumps executed with heels, toes and knees together.

B. Repeat A. 4 measures.

C. 1. As 1 of A. 2 measures.

2. As 2 of A, jumping forward toward center. 1 measure.

3. As 3 of A, jumping forward toward center. 1 measure.

4. Two jumps backward, counts 1 and 2, hold third count and step back with right foot on fourth count. 1 measure.

5. One jump backward on first count and hold three counts. 1 measure.

6. One step right backward and jump backward, counts 1 and 2, hold counts 3 and 4. 1 measure.

7. Hold. 1 measure.

### INTERLUDE. (2 Measures.)

During interlude stand still with arms folded.

### PART II. (16 Measures.)

Like Part I.

### PART III. (10 Measures.)

A. 1. In circle left, march in place three steps, beginning with right foot (right, left, right), and hold left knee up on fourth count. 1 measure.

2. Replace left foot and bend knees on first count, straighten knees on second, bend on third, and straighten on fourth. In bending keep knees and feet closed, and moving from elbows swing arms down and return on knee straightening. 1 measure.

3. As 1. 1 measure.

4. As 2. 1 measure.

B. 1. Step sideward right with right foot on first count, crossing in rear, step on left foot on second count, step right sideward on third count, and crossing in front step on left foot on fourth count. 1 measure.

2. Step back on right foot on first count, step sideward left with left foot on second count, crossing in front step on right foot on third count and step sideward left on fourth count. 1 measure.

C. As A of this part. 4 measures.

#### PART IV. (16 Measures.)

Like Part I.

#### PART V. (7 Measures.)

A. Like A, of Part III. 4 measures.

B. 1. Facing center, bend trunk fore-downward, lowering arms. 1 measure.

2. Straighten trunk and fling arms upward. 1 measure.

3. Hold and give Indian yell. 1 measure.

### ENTRANCE FOR FARMERS AND MILKMAIDS.

#### SCENE III.

Music, "Shepherd's Dance," Ed. German (Henry VIII). Victor Record 35,530.

NOTE—In the following steps only the first 16 measures of the music are used, repeating these as often as is necessary.

Enter in couples, man on lady's left, inside hands joined, outside hands placed below hip.

A. 1. Beginning with outside foot, three steps forward and point inside foot forward. 1 measure.

2. Repeat 1, beginning with the inside foot. 1 measure.
3. Repeat 1. 1 measure.
4. Repeat 2. 1 measure.

In line of March:

- B.
  1. Partners facing, four glides sideward. 1 measure.
  2. Partners back to back, four glides sideward. 1 measure.
  3. Repeat 1. 1 measure.
  4. Repeat 2. 1 measure.
- C.
  1. Beginning with outside foot, four steps forward. 1 measure.
  2. Partners facing, lady steps right sideward on counts 1 and 2, and steps backward on left foot, bending left knee deeply, counts 3 and 4. Man steps sideward left, counts 1 and 2, closes right foot to left and bows, counts 3 and 4. 1 measure.
  3. Like 1. 1 measure.
  4. Like 2. 1 measure.
- D.
  1. Facing front, begin with outside foot and take two swing-hops forward. 1 measure.
  2. Four walking steps forward. 1 measure.
  3. Repeat 1. 1 measure.
  4. Repeat 2. 1 measure.

### GATHERING PEASCODS.

Victor Record 18,010. For description of dance see page 163

### COMING THROUGH THE RYE.

If a body meet a body comin' thro' the rye,  
 If a body kiss a body, need a body cry?  
 Ev'ry lassie has her laddie,  
 Nane, they say, ha'e I;  
 Yet a' the lads they smile on me,  
 (When) comin' thro' the rye.

Couples, inside hands joined, outside hands with knuckles on hips. Begin with outside foot.

- A. 1. Place the foot forward, heel touching, 1 "and"; place the foot backward, toe touching, 2 "and." 1 measure.  
 2. Change step, 3 "and" 4 "and."  
 3. Like 1, inside foot, 5 "and," 6 "and."  
 4. Like 2, inside foot, 7 "and," 8 "and" (facing inward and about), (8 counts). 1 measure.

B. Same as A, finishing by facing partner (8 counts). 2 measures.

NOTE—As heel is placed forward lower trunk forward, as toe is placed backward, raise trunk and turn head over opposite shoulder.

C. Four swing hops sideward, bending trunk to opposite side (8 counts). 2 measures.

(First swing hop is taken toward leaders.)

D. Four glides sideward in the line of direction and facing front, four slow walking steps forward, closing on heels on last count (8 counts). 2 measures.

### BASEBALL DRILL FOR BOYS.

Use as many groups of nine as wanted.

Music, "Chin Chin Fox Trot," Victor Record 35,432-A.

#### INTRODUCTION.

Boys at attention, facing front, arranged as in diagram (8 counts).

#### PART I.

- A. Pitching. (Hands clinch) (8 counts).  
 1-2. Raise right arm sideward, two and one-quarter right arm circles outward.  
 3. Raise arms fore-upward, hands meet overhead.  
 4. Hold position.  
 5-6. Raise left knee, lunge sideward left, throw ball to left with right hand. (During this movement the body makes a quarter turn left, left arm swings backward and right heel is raised.) (See Fig. 1.)  
 7-8. Position.

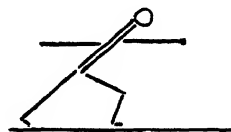


FIG. 1.



## B. Batting (8 counts).

1-2. Stride sideward left, hit bat on home-plate in front.

3-4. Bend right knee, swing bat over right shoulder.

5-6. Change knee bend, raising right heel. Strike forward. (During this movement the body makes a quarter turn left, and bat is shoulder high in front.) (See Fig. 2.)



FIG. 2.

7-8. Position.

## C. Pitching. Repeat A. (8 counts.)

## D. Batting. Repeat B. (8 counts.)

## E. Interlude. (8 counts.)

1-2. Two gallops sideward left.

3. Jump sideward left to deep knee bend, catch ball low in front. (See Fig. 3.)

4. Throw right forward, left arm swings backward.

5-8. Repeat 1-4 to the opposite side (40 counts).

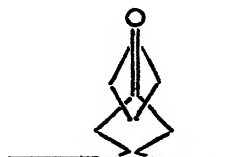


FIG. 3.

## PART II.

## A. Catching and Throwing. (8 counts.)

1-2. Stride sideward left, hands on knees.

3-4. Bend left knee, clap hands to catch ball outside left knee. (See Fig. 4.)

5-6. Lunge obliquely forward right with left leg. Throw ball in same direction with right hand. (Right arm remains shoulder high, left arm swings backward.)

7-8. Position.



FIG. 4.

## B. Running, Catching and Tagging. (8 counts.)

1-2. Run forward three steps, start left.

3. Jump forward, clap hands to catch ball overhead. (See Fig. 6.)

4. Land with slight knee bend, heels closed.

5-6. Lunge sideward right, bend trunk right. Tag with ball obliquely downward with right hand. (See Fig. 5.)



FIG. 5.

7-8. Position.

C. Catching and Throwing. Repeat A. (8 counts.)

D. Running, Catching and Tagging. (8 counts.)

1-2. Run backward three steps, start left.

3. Jump backward, clap hands to catch ball overhead. (See Fig. 6.)

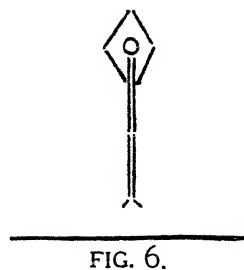
4-8. Repeat, same counts as B.

E. Interlude. (4 counts.)

1. Lunge left forward. Throw ball straight forward right, left arm swings backward.

2-3. Hold position.

4. Position. (36 counts.)



### PART III.

Like Part II. (36 counts.)

### PART IV—Base Running.

Bases are at least 8 feet apart.

Nos. 1, 3, 7, 9, fielders, face No. 5.

Nos. 2, 4, 6, 8, runners, face No. 5.

Batters (on home-plate) left shoulder to No. 5.

No. 5, pitcher, left shoulder to home-plate.

A. Following exercises (a, b, c, d, e)

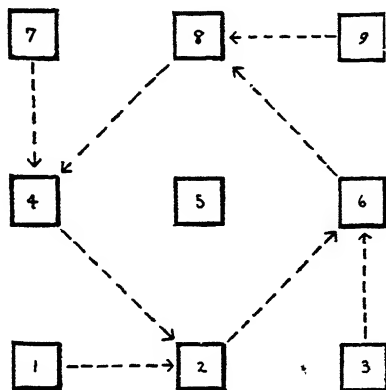
are executed at same time in unison (counts 1 to 8).

(a) Pitcher, No. 5 (hands clinch, raise right arm sideward).

1. Two and one-quarter right arm circles outward.

2. Raise arms fore-upward, hands meet overhead, raise left knee.

3. Lunge sideward left, throw ball to left with right hand. (The body makes a quarter turn left, right arm is forward, left arm swings backward.)



4. Hold position.
- 5-6. Position.
7. Turns to receive ball from fielder No. 3.
8. Position.

(b) Batter No. 2.

1. Stride sideward left, hit bat on home-plate in front.
2. Bend right knee, swing bat over right shoulder.
3. Change knee bend, raise right heel, strike forward. (The body makes a quarter turn left, and the bat is shoulder high in front.)
4. Hold position.
- 5-6. Run three steps (right, left, right) to base.  
slide right foot for base.
- 7-8. Position.

(c) Runners Nos. 4, 6, 8.

- 1-2-3-4. Two steps right sideward toward diagonal base.
- 5-6. Run three steps (right, left, right) to base.
- 7-8. Position on base.

(d) Fielder Catching and Tagging, No. 3.

- 1-2. Stride sideward right, hands on knees.
3. Hold position.
4. Jump up to catch ball overhead.
- 5-6. Run to base on right and tag runner.
7. Throw ball to pitcher with right hand.
8. Position (left side of base). During next counts 1, 2, 3, 4, return to own base, 5, 6 hands on knees, 7, 8 position.

(e) Fielders, Nos. 1, 7, 9.

- 1-2. Stride sideward right, hands on knees.
- 3-4-5-6. Hold position.
- 7-8. Position.

B. Counts 9 to 16.

- (a) Pitcher, No. 5. Repeats exercise A (a), but catches ball from No. 9.
- (b) Batter, No. 4. Like A (b).

- (c) Runners, Nos. 2, 6, 8. Like A (c).
- (d) Fielder catching and tagging, No. 9. Like A (d).
- (e) Fielders, Nos. 1, 3, 7. Like A (e).
- C. Counts 17 to 24.
  - (a) Pitcher, No. 5. Repeats exercise A (a), but catches ball from No. 7.
  - (b) Batter, No. 8. Like A (b).
  - (c) Runners, Nos. 2, 4, 6. Like A (c).
  - (d) Fielder catching and tagging, No. 7. Like A (d).
  - (e) Fielders, Nos. 1, 3, 9. Like A (e).
- D. Counts 25 to 32.
  - (a) Pitcher, No. 5. Repeats exercise A (a), but catches ball from No. 1.
  - (b) Batter, No. 6. Like A (b).
  - (c) Runners, Nos. 2, 4, 8. Like A (c).
  - (d) Fielder catching and tagging, No. 1. Like A (d).
  - (e) Fielders Nos. 3, 7, 9. Like A (e).

## PART V.

Like Part IV. (32 counts.)

## PART VI.

Like Part II. (36 counts.)

## PART VII.

Like Part I. (40 counts.)

## PART VIII.

Like Part II. (36 counts.)

## AESTHETIC DANCE—"ISOLINE."

Formation, Class in open order.

Music, "Isoline," Messenger. Victor Record 67,201.

## INTRODUCTION.

1. Small running steps to places. 10 measures.

2. Step right sideward, cross left foot in rear and salute. 1 measure.
3. Repeat 2 in opposite direction. 1 measure.
4. Repeat 2 and 3. 2 measures.

## PART I. (16 Measures.)

A. 1. Glide hop right forward, left arm overhead, right arm sideward, swing hop left backward, right arm forward, left arm sideward. 1 measure.

2. Step on the right foot, crossing in rear, waving right arm sideward, 1, 2; step left sideward, waving left arm forward, 3; glide obliquely left forward on right foot, holding arm position, 5, 6. 1 measure.

3. Waltz turn left (two waltz steps, beginning left), on line obliquely left forward, left arm in a circle overhead and right arm down and inward; reverse arm position on second waltz step. 1 measure.

4. Step obliquely left forward, arms sideward, swing right leg forward and wave right arm forward. Step right forward in the same direction, swing left leg forward, arms in opposite position. 1 measure.

B. 1. Like A 1, beginning left. 1 measure.

2. Like A 2. 1 measure.

3. Like A 3, turning right and moving obliquely right backward. 1 measure.

4. Pirouette right, waving arms down, inward and sideward. (Pirouette: Step right sideward with a quarter turn right, cross left leg in front placing left foot in rear of right, rise on toes and complete turn, transferring weight to left foot and pointing right forward.) 1 measure.

C. Like A. 4 measures.

D. Like B. 4 measures.

## PART II. (8 Measures.)

A. 1. Pas de Basque right forward, waving left arm forward. Pas de Basque left forward, waving right arm forward. (Pas de Basque: Leap right sideward, 1; glide on the left foot obliquely right forward, 2; cut right forward, 3.) 1 measure.

2. Like 1 of this part. 1 measure.

3. Three step turn right, arms sideward, place left foot obliquely right

backward with both arms raised to a circle overhead and trunk turned slightly to the left. Hold position. (Three step turn: While executing a whole turn right, take three steps right sideward.) 2 measures.

- B. 1. Like A 1, beginning left and moving backward. 1 measure.  
 2. Like B 1. 1 measure.  
 3. Like A 3, opposite. 2 measures.

#### INTERMISSION.

With weight on left foot and right foot placed in rear, bend knees and bend trunk forward, waving arms downward and inward. 1 measure.

Straighten knees and raise trunk and wave arms to an open position sideward. 1 measure.

#### PART III. (16 Measures.)

Like Part I. 16 measures.

#### PART IV. (8 Measures.)

A. 1. Pas de Zephyr turn right. (Cut hop right backward, swinging left leg forward, waving left arm forward, 1, 2, 3; cross left foot over right and with a cut hop left make a whole turn right, swinging the right leg forward, waving the right arm forward, 4, 5, 6.) 1 measure.

2. Pas de Basque right, waving right arm sideward and left arm forward, same left with opposite arm movements. 1 measure.

3. Step right sideward with arms sideward, 1, 2, 3; step left, crossing in rear, bending knees slightly and waving arms forward, 4, 5, 6. 1 measure.

4. Step courtesy right sideward, waving arms forward. 1 measure.

B. Like A, to opposite side. 4 measures.

#### PART V. (20 Measures.)

A. Like A of Part I. 4 measures.

B. 1. Like B 1 of Part I. 1 measure.

C. 2. Like B 2 of Part I. 1 measure.

3. Like B 3 of Part I. 1 measure.

4. Pas de Zephyr turn right. 1 measure.

5. Pas de Basque right and left. 1 measure.

6. Like A 3 of Part IV. 1 measure.
7. Twelve running steps backward with arms sideward. 2 measures.
8. Three pirouettes right. (See B 4 of Part II.) Three measures.
9. Three running steps backward with arms sideward. 2 measures.
10. Glide right sideward, cut left sideward, 1, 2, 3; step right sideward, 4, 5, 6. 1 measure.
11. Place left foot obliquely right backward, bend knees deeply, bend trunk, circling arms forward, 1, 2, 3; straighten knees and trunk, 4, 5, 6. 1 measure.
12. Wave arms sideward and hold position, head back and chest up. 1 measure.

### CRESTED HEN.

Victor Record 17,159. For description see page 128.

### COME, LET US BE JOYFUL.

Victor Record 17,761. For description see page 101

### BALLOON DANCE.

Music, "Amaryllis," Victor Record 16,474.

NOTE—Hold string of balloon with both hands so as to allow free movement of balloon; right hand near balloon, left hand near end of string.

#### PART I. (16 Measures.)

(Begin dance on down beat; first note of second measure.)

- A. 1. Starting with right foot obliquely right forward, two running steps and a balance hop right. Start with right arm down and backward and swing it to a position obliquely fore-upward. 1 measure.
2. Three running steps obliquely left backward, swinging the balloon down and back, and hold last beat of measure. 1 measure.
3. Two whole turns right in seven running steps, holding last beat of second measure. Right arm raised sideward during turns. 2 measures.
- B. Repeat A to opposite side. 4 measures.
- C. Repeat A. 4 measures.
- D. Repeat B. 4 measures.

## PART II. (8 Measures.)

- A. 1. Step left with right foot crossing in front, 1; step left sideward, "and"; step left with right foot crossing in front, 2; swing the left leg sideward, "and." 1 measure.  
2. Repeat to the opposite side. 1 measure.  
3. Repeat A 1, making four cross steps. 2 measures.
- B. 1. Repeat A 1, 2, 3 to the opposite side, executing a pirouette instead of the last cross step. 4 measures.

Hold balloon in an easy bent arm position, hand about shoulder high, during cross steps, and during pirouette circle right arm down and inward to a position obliquely side-upward.

## PART III. (16 Measures.)

Like Part I, alternate files facing. Individuals keep to right of opposite and move straight forward instead of obliquely forward.

## PART IV. (16 Measures.)

NOTE—The first 12 measures are done on the sides of a triangle. Start from the apex obliquely right forward, completing the first side with measures 1 to 4; the base with measures 5 to 8; the third side with measures 9 to 12, finishing at the apex.

- A. 1. Pas de Basque sideward right. 1 measure.  
2. Pas de Basque sideward left. 1 measure.  
3. Six quick running steps forward. 1 measure.  
4. Place right foot forward. 1 measure.
- B. Repeat A on base of triangle. 4 measures.
- C. Repeat A on third side of triangle. 4 measures.
- D. Repeat A to the front. 4 measures.

During Pas de Basque right, wave right arm sideward, during Pas de Basque left, wave right arm forward and left arm sideward. During running steps the right arm is raised backward, and with a big circling of the arm backward, upward, fore-downward, touch the balloon to the right foot as it is placed forward.



## PART V. (8 Measures.)

Like Part II.

## PART VI. (8 Measures.)

- A. 1. Pas de Basque right sideward. 1 measure.  
 2. Pas de Basque left sideward. 1 measure.  
 3. With a quarter turn right six quick running steps forward. 1 measure.  
 4. Place the right foot forward. 1 measure.
- B. 1. As 1 of A. 1 measure.  
 2. As 2 of A. 1 measure.  
 3. With quarter turn left repeat 3 of A. 1 measure.  
 4. As 4 of A. 1 measure.
- NOTE—Arm work like Part IV.

## PART VII. (16 Measures.)

Like Part I.

## PART VIII. (4 Measures.)

During the last 4 measures the balloons are gradually released and the children move backward and exit.

## APPENDIX II.

*A Minimum Physical Training Course for Elementary Schools.*

It sometimes becomes necessary to definitely outline the materials that are to constitute the physical training work in the schools of a city or county. In the following pages a minimum course of this character has been outlined. All the games, track and field events, dances, etc., spoken of in this course are to be found in the preceding pages. The time necessary for the accomplishment of the outlined work is 15 minutes daily. The exercises can be performed in any schoolyard that is large enough to accommodate a class.

A daily physical training lesson according to this plan should consist of:

1. A short march.
2. A setting-up drill.
3. One track or field event, or, on certain days,

## 4. A prescribed game.

See the rosters of games and dances for the different grades on next pages.

Where the conditions are favorable one or two folk dances per term should be added to the program outlined above.

## PHYSICAL TRAINING COURSE FOR GRADES 1, 2 AND 3.

## 1. MARCHING TACTICS.

In grades 1, 2 and 3 the pupils must be able to march in a column of twos.

## 2. SETTING-UP EXERCISES.

One set of exercises has been prepared for grades 1, 2 and 3 (see next pages). After this set of exercises has been well learned teachers may take up the free exercises and the steps outlined in any good handbook of lessons in gymnastics for elementary schools.

## 3. TRACK AND FIELD WORK.

The passing mark for each age and for both sexes in the prescribed track and field events will be found on page 288.

In grades 1, 2 and 3 there are no regular prescribed aims to be reached in the track and field events. The pupils should, however, often be given an opportunity to try the standing broad jump, the throwing of a playground ball, and the running of short distances at full speed.

## 4. GAMES AND FOLK DANCES.

(The folk dances are optional.)

The prescribed games for each grade are as follows (after these have been learned the teacher may take up other appropriate games outlined in the preceding pages).

*Grade 1.*

*Games*—How D'ye Do; Oats, Peas, Beans; Toss Up; Did You Ever See a Lassie; Follow the Leader; Teacher-ball; Cat and Mouse.

*Folk Dances*—Chimes of Dunkirk; Our Little Girls; Little Sister Come with Me; Danish Dance of Greeting.

*Grade 2.*

*Games*—Muffin Man; Jolly Miller; Stand Dodgeball; Hand Tag Blackman; Overtake.

*Folk Dances*—I See You; Children's Polka; Carrousel; First of May

*Grade 3.*

*Games*—Third Tag; Ball Relay; Chaseball; Fox and Chickens; Day or Night; Two Deep.

*Folk Dances*—Shoemaker Dance; Gustaf's Greeting; Cabbage Patch; Mountain March.

## DAILY SETTING-UP EXERCISES.

NOTE—Exercises 3, 6, 8 should be taken only on command.

Exercises 1, 2, 4, 5, 7 should be taken in rhythm.

## EXERCISE No. 1.

*Arms to thrust—Bend*—Thrust alternately sideward and upward. Count 1, 2, 3, 4. Repeat 4 to 6 times.

## EXERCISE No. 2.

*Arms for running—Bend*—Running slowly in place. Count 1, 2—1, 2. Repeat this slow run from 30 to 50 times. During cold weather this number may be increased to suit the condititons.

NOTE—If during inclement weather these exercises must be taken in the schoolroom a rapid knee-bending, hands being placed on hips, will take the place of the running.

## EXERCISE No. 3.

Raise arms sideward, palms up, raise the chest and inhale deeply. While doing this count slowly 1, 2, 3, 4. Exhale while counting 5, 6, 7, 8. Repeat this deep breathing four or five times.

## EXERCISE No. 4.

*Place hands on hips and to a side stride—Jump*—At count 1 bend trunk fore-downward and straighten arms downward. At count 2 straighten trunk, swing arms fore-upward and inhale. This is a slow movement. At count 3 replace hands on hips and exhale. Repeat four to five times.

## EXERCISE No. 5.

*Arms sideward*—*Straighten (remain in side stride stand)*,—At count 1 turn trunk left. At count 2 turn trunk right. During counts 3 to 8 repeat this, turning left and right. Halt and lower arms. Repeat four to five times, raising arms sideward when turning to the left. The arms always must be in line with the shoulders. When finished, jump to position.

## EXERCISE No. 6.

*Hands on hips*—*Place*—At count 1 raise left leg backward. The leg must be kept straight and the body upright. After holding this position for a short time, at count 2, lower the leg. Repeat right at counts 3 and 4. Repeat the exercise four to five times.

## EXERCISE No. 7.

*(Hands remain on hips)*—*Jumping in place*. This must be done on the toes. Count 1, 2—1, 2. Repeat ten to twelve times. Hands lowered.

NOTE—If during inclement weather these exercises must be taken in the schoolroom a slow knee-bending, hands being placed on hips, will take the place of running.

## EXERCISE No. 8.

At count 1 raise arms sideward, palms up, and inhale deeply. At count 2 return to position. Repeat three to four times.

NOTE—The above exercises are a careful selection of vigorous movements. As their main effects, besides posture, are upon heart and lungs, they always should be performed in the open air.

The exercises that are combined with deep breathing always should be performed slowly, yet with a full contraction of the muscles involved.

The results of these “setting-up” exercises, if correctly given, should be an upright bearing, an improved co-ordination and an increasing promptness in response to commands.

## ROSTER OF GAMES AND DANCES FOR GRADES 1, 2 AND 3.

ARRANGED BY MONTHS AND GRADES.

*In the Games an \* denotes a team game. The Folk Dances (B) are optional.*

	GRADE 1.	GRADE 2.	GRADE 3.
September	A. How Dy'e Do, p. 5. See Note. B. Chimes of Dunkirk. Little Sister.	A. Muffin Man, p. 9. B. I See You. Carrousel.	A. Third Tag and Run, p. 37. B. Shoemaker Dance. Cabbage Patch.
October	A. Oats, Peas, Beans and Barley, p. 7. B. As in September.	A. Jolly is the Miller, p. 12. B. As in September.	A. Ball Relay* (over and back), p. 81. B. As in September.
November	A. Toss Up and Catch, p. 59. B. As in September.	A. Stand Dodgeball, p. 27. B. As in September.	A. Chaseball,* p. 82. Alternate, Circle Tag, p. 60. B. As in September.
December	A. Did You Ever See a Lassie? p. 4. B. As in September.	A. Hand Tag, p. 15. B. As in September.	A. Fox and Chickens, p. 41. B. As in September.
January	A. Follow the Leader, p. 15. B. As in September.	A. Follow the Leader, p. 15. B. As in September.	A. Follow the Leader, p. 15. B. As in September.
February	A. Teacherball, p. 16. B. Our Little Girls. Danish Dance of Greeting.	A. Black Man, p. 56. B. Children's Polka. First of May.	A. Day or Night,* p. 60. B. Gustaf's Greeting. Mountain March.
March	A. Toss Up and Catch, p. 59. B. As in February.	A. Stand Dodgeball, p. 27. B. As in February.	A. Chaseball,* p. 82. Alternate, Circle Tag, p. 60. B. As in February.
April	A. How D'ye Do, My Partner? p. 5. B. As in February.	A. Jolly is the Miller, p. 12. B. As in February.	A. Third Tag and Run, p. 37. B. As in February.
May	A. Teacherball, p. 16. B. As in February.	A. Overtake, p. 107. Form No. 1. B. As in February.	A. Ball Relay* (over and back), p. 81. B. As in February.
June	A. Cat and Mouse, p. 13. B. As in February.	A. Cat and Mouse (two cats), p. 24. B. As in February.	A. Two Deep, p. 84. B. As in February.

NOTE—P. 5 means that a description of this game may be found on that page of this book.

## PHYSICAL TRAINING COURSE FOR GRADES 4, 5 AND 6.

## 1. MARCHING TACTICS.

In grades 4, 5 and 6 the pupils must be able to march in a column of fours.

## 2. SETTING-UP EXERCISES.

One set of exercises has been prepared for grades 4, 5 and 6 (see next pages). After this set of exercises has been well learned teachers may take up the free exercises and the steps outlined in any good handbook of lessons in gymnastics for elementary schools.

## 3. TRACK AND FIELD WORK.

The passing mark for each age and for both sexes in the following three events will be found on page 288.

1. Standing broad jump.

2. Fast running—50 yards. If 50 yards are not available take 40 yards or 30 yards.

3. Basketball farthrow—overhead throw. After the age-aim in the overhead throw has been passed, the round arm throw may be taken.

## 4. GAMES AND FOLK DANCES.

(The folk dances are optional.)

Review appropriate games of the lower grades. The prescribed new games are as follows:

*Grade 4.*

*Games*—Change Tag; Passball Tag; Dodgeball in Circle; Fox and Chickens; Lane Goose; Day or Night; Standball; Ball Relay; Three Deep. All forms of Relay Races.

*Folk Dances*—Bleking; Swedish Clap Dance; Hop Mother Annika; Tantoli.

*Grade 5.*

*Games*—Endball; Volleyball No. 1; Rob and Run; Day or Night; Cornerball. All forms of Relay Races.

*Folk Dances*—Ace of Diamonds; Come, Let Us Be Joyful; Sweet Kate; Three Dance.

*Grade 6.*

*Games*—Endball; Cornerball; Volleyball No. 2; Double Dodgeball; Poison. All forms of Relay Races.

*Folk Dances*—Crested Hen; Czebogar; Black Nag; Virginia Reel.

## DAILY SETTING-UP EXERCISES.

NOTE—Exercises 3, 6, 8 should be taken only on command.

Exercises 1, 2, 4, 5, 7 should be taken in rhythm.

## EXERCISE No. 1.

*Arms to thrust—Bend*—Thrust alternately sideward and upward. Count 1, 2, 3, 4. Repeat 5 to 8 times.

## EXERCISE No. 2.

*Arms for running—Bend*—Running slowly in place, raising the knees forward. Count 1, 2—1, 2. Repeat this slow run from 40 to 60 times. During cold weather this may be increased to suit the conditions.

NOTE—If during inclement weather these exercises must be taken in the schoolroom, a rapid knee-bending, hands being placed on hips, will take the place of the running.

## EXERCISE No. 3.

Raise arms sideward, palms up, raise the chest, move the head backward and inhale deeply. Slowly count 1, 2, 3, 4. Exhale and lower arms while counting 5, 6, 7, 8. Repeat this deep breathing 4 or 5 times.

## EXERCISE No. 4.

*Place hands on hips and to a side stride—Jump*—At count 1 bend trunk fore-downward and straighten arms downward. At count 2 straighten the trunk and swing the arms fore-upward inhaling, and at count 3 lower the arms sideward, palms up. This is a slow movement. Now count from 1 to 8, during which sway the trunk first left sideward, and then right sideward. There should be moderate breathing during this swaying. At count 9 straighten the trunk and replace hands on hips. Repeat four or five times.

## EXERCISE No. 5.

*Arms sideward—Straighten (remain in side stride stand)*—At count 1 turn trunk left. Arms must be in line with the shoulders. At count 2 bend the trunk right sideward (eventually try to touch the floor), hands midway between the feet. At count 3 straighten the trunk. At count 4 turn the trunk a half turn right. At count 5 bend left sideward. At count 6 straighten the trunk. Repeat six to eight times.

## EXERCISE No. 6.

*Hands on hips—Place*—At count 1 raise left leg backward, body upright and straighten arms sideward, palms up. At count 2 lower the leg and replace hands on hips. At count 3 raise the right leg and straighten the arms. At count 4 return. Repeat five to seven times.

## EXERCISE No. 7.

*(Hands remain on hips)*—Jump to a side stride position. At count 2 jump to a closed position. Count 1, 2—1, 2. Repeat twelve to sixteen times. Hands lowered.

NOTE—If during inclement weather these exercises must be taken in the schoolroom, a deep knee-bending, taken slowly, hands being placed on the hips, will take the place of the jumping.

## EXERCISE No. 8.

At count 1 raise arms fore-upward and inhale deeply. At count 2 lower arms sideward, palms up. At count 3 exhale and lower arms to sides. Repeat four to five times.

NOTE—The above exercises are a careful selection of vigorous movements. As their main effects, besides posture, are upon heart and lungs, they should be performed in the open air.

The exercises that are combined with deep breathing always should be performed slowly, yet with a full contraction of the muscles involved.

The results of these "setting-up" exercises should be an upright bearing, an improved co-ordination and an increasing promptness in response to commands.



## ROSTER OF GAMES AND DANCES FOR GRADES 4, 5 AND 6.

ARRANGED BY MONTHS AND GRADES.

*In the Games an \* denotes a team game. The Folk Dances (B) are optional.*

	GRADE 4.	GRADE 5.	GRADE 6.
September	A. Change Tag, p. 24. See Note. B. Bleking. Hop Mother Annika.	A. Endball,* p. 91. B. Ace of Diamonds. Sweet Kate.	A. Endball,* p. 91. B. Crested Hen. Black Nag.
October	A. Passball (tag), p. 107. B. As in September.	A. Volleyball* (first form), p. 86. B. As in September.	A. Volleyball* (second form), p. 140. B. As in September.
November	A. Dodgeball* (in a circle), p. 115. B. As in September.	A. Dodgeball* (in a circle), p. 115. B. As in September.	A. Double Dodgeball,* p. 116. B. As in September.
December	A. Fox and Chickens, p. 41. B. As in September.	A. Change Tag, p. 24. B. As in September.	A. Change Tag, p. 24. B. As in September.
January	A. Lame Goose, p. 56. B. As in September.	A. Rob and Run,* p. 112. B. As in September.	A. Poison,* p. 78 (count touches, remain in circle). B. As in September.
February	A. Day or Night,* p. 60. B. Swedish Clap Dance. Tantoli.	A. Day or Night,* p. 60. B. Come, Let Us Be Joyful. The Three Dance.	A. Day or Night,* p. 60. B. Czebogar. Virginia Reel.
March	A. Dodgeball* (in a circle), p. 115. B. As in February.	A. Dodgeball* (in a circle), p. 115. B. As in February.	A. Dodgeball* (in a circle), p. 115. B. As in February.
April	A. Standball, p. 85. Alternate, Hatball, p. 114 B. As in February.	A. Endball,* p. 91. B. As in February.	A. Endball,* p. 91. B. As in February.
May	A. Ball Relay* (overhead), p. 80. B. As in February.	A. Ball Relay* (under), p. 81 (b). B. As in February.	A. Ball Relay* (over and under; first over, second under). B. As in February.
June	A. Three Deep, p. 83. B. As in February.	A. Cornerball,* p. 88. B. As in February.	A. Cornerball,* p. 88. B. As in February.

NOTE—P. 24 means that a description of this game may be found on that page of this book.

## PHYSICAL TRAINING COURSE FOR GRADES 7 AND 8.

## 1. MARCHING TACTICS.

In grades 7 and 8 the pupils must be able to march in a column of squads.

## 2. SETTING-UP EXERCISES.

One set of exercises has been prepared for grades 7 and 8 (see next pages). After this set of exercises has been well learned teachers may take up the free exercises and the steps outlined in any good handbook of lessons in gymnastics for elementary schools.

## 3. TRACK AND FIELD WORK.

The passing mark for each age and for both sexes in the first three events will be found on page 288.

1. Standing broad jump.

2. Fast running—50 yards. If 50 yards are not available take 40 yards or 30 yards.

3. Basketball farthrow—overhead throw. After the age-aim in the overhead throw has been passed, the round arm throw may be taken.

4. Special events, chinning or knee-raising.

	Age	11	12	13	14	15	16
Boys—Grades 7 and 8—Chinning. . . .	Times	1	2	3	4	4	5
Girls—Grades 7 and 8—Knee-raising. .	Times	16	25	28	30	30	32

## 4. GAMES AND FOLK DANCES.

(The folk dances are optional.)

Review appropriate games of the previous grades. The prescribed new games are as follows:

*Grade 7.*

*Games*—Captainball; Volleyball; Run Dodgeball; Rabbits; Prisoner's Base; Dodgeball, all forms; Passball, all forms. All forms of Relay Races.

*Folk Dances*—Gathering Peascods; Irish Lilt; Bluff King Hal; Reap the Flax.

*Grade 8.*

*Games*—Captain Dodgeball; Volleyball; Battleball; Dodgeball, all forms; Passball, all forms. All forms of Relay Races.

*Folk Dances*—Highland Schottische; Ruffy Tufty; Ox Dance; Minuet.

## DAILY SETTING-UP EXERCISES.

NOTE—Exercises 3, 6, 8 should be taken only on command.

Exercises 1, 2, 4, 5, 7 should be taken in rhythm.

## EXERCISE No. 1.

*Arms to thrust—Bend*—Thrust alternately sideward and upward. Count 1, 2, 3, 4. Repeat six to ten times.

## EXERCISE No. 2.

*Arms for running—Bend*—Running slowly in place, raising the knees well upward. Count 1, 2—1, 2. Repeat this slow run from forty to sixty times. Halt. Arms lowered. During cold weather this number may be increased to suit the conditions.

NOTE—If during inclement weather these exercises must be taken in the schoolroom, a rapid knee-bending, hands being placed on hips, will take the place of the running.

## EXERCISE No. 3.

Raise arms sideward, palms up, bend the upper trunk backward and in hale deeply. Slowly count 1, 2, 3, 4. Exhale, straighten trunk and lower arms during counts 5, 6, 7, 8. Repeat this deep breathing four or five times.

## EXERCISE No. 4.

*Place hands on hips and to a side stride—Jump*—At count 1 bend trunk fore-downward and straighten arms downward. At count 2 straighten the trunk, swing the arms fore-upward, inhaling, at count 3 lower them sideward, palms upward. This is a slow movement. Now count from 1 to 8, during which sway the trunk first left sideward and then right sideward, at the same time raising one arm and lowering the other to correspond with the swaying. There should be moderate breathing during this swaying. At count 9 straighten the trunk and replace hands on hips. Repeat four to six times.

## EXERCISE No. 5.

*Arms sideward—Straighten (remain in the side stride stand)*—At count 1 turn trunk left, immediately bend right sideward and exhale. At count 2

straighten the trunk, remain facing left sideward and inhale. At count 3 turn to the right, immediately bend left sideward and exhale. At 4 straighten the trunk, remain facing right sideward and inhale, then continue the exercise. This turn-bending is a most vigorous movement that must be done slowly. The arms always must be in line with the shoulders. Eventually try to touch the floor when bending sideward, hands midway between the feet. Repeat six to ten times.

#### EXERCISE No. 6.

*Hands on hips*—*Place*—At count 1 raise left leg backward, bend upper trunk backward and straighten arms sideward, palms up. At count 2 lower leg and replace hands on hips. At count 3 raise right leg backward, bend upper trunk backward and straighten arms. Count 4, return. Repeat five to seven times.

#### EXERCISE No. 7.

(*Hands remain on hips*)—At count 1 jump to a side stride position. At count 2 jump to a crossed leg position, left in front. At count 3 jump to a side stride position. At count 4 jump, crossing right leg in front. Repeat twelve to sixteen times. *Position*—Jump.

NOTE—If during inclement weather these exercises must be taken in the schoolroom a deep knee-bending, taken slowly, hands being placed on the hips, will take the place of the jumping.

#### EXERCISE No. 8.

At count 1 raise arms fore-upward and inhale deeply. At count 2 lower arms sideward, palms up, bend the upper trunk backward. At count 3 exhale, straighten trunk and lower arms. Repeat four to five times.

NOTE—The above exercises are a careful selection of vigorous movements. As their main effects, besides posture, are upon heart and lungs, they always should be performed in the open air.

The exercises that are combined with deep breathing always should be performed slowly, yet with a full contraction of the muscles involved.

The results of these "setting-up" exercises should be an upright bearing, an improved co-ordination and an increasing promptness in response to commands.

## ROSTER OF GAMES AND DANCES FOR GRADES 7 AND 8.

ARRANGED BY MONTHS AND GRADES.

*In the Games an \* denotes a team game. The Folk Dances (B) are optional.*

	GRADE 7.	GRADE 8.
September	A. Captainball,* p. 141. Volleyball,* p. 191. B. Gathering Peascods. Bluff King Hal.	A. Captainball,* p. 141. Volleyball,* p. 191. B. Highland Schottische. Ox Dance.
October	A. Volleyball,* p. 191 (third form). Captainball,* p. 141. B. As in September.	A. Volleyball,* p. 191 (third form). Captainball,* p. 141. B. As in September.
November	A. Run Dodgeball,* p. 137. Alternate, Captain Dodgeball,* p. 175. B. As in September.	A. Captain Dodgeball,* p. 175. B. As in September.
December	A. Rabbits,* p. 105. B. As in September.	A. Rabbits,* p. 105. B. As in September.
January	A. Prisoner's Base,* p. 133. B. As in September.	A. Rob and Run,* p. 112. B. As in September.
February	A. Run Dodgeball,* p. 137. Alternate, Captain Dodgeball,* p. 175. B. Irish Lilt. Reap the Flax.	A. Battleball,* p. 171. B. Ruffy Tufty. Minuet.
March	A. Double Dodgeball,* p. 116. B. As in February.	A. Dodgeball* (in a circle), p. 115. B. As in February.
April	A. Captainball,* p. 141. Volleyball,* pp. 191 and 192. B. As in February.	A. Captainball,* p. 141. Volleyball,* pp. 191 and 192. B. As in February.
May	A. Passball Relay,* p. 80 (encircling). B. As in February.	A. Passball (tag), p. 107. B. As in February.
June	A. Captainball,* p. 141. Volleyball,* pp. 191 and 192. B. As in February.	A. Captainball,* p. 141. Volleyball,* pp. 191 and 192. B. As in February.

NOTE—P. 80 means that a description of this game may be found on that page of this book.

## APPENDIX III.

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*Suggestions for Coaching.*

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The following events and suggestions were put in their present form to assist the classroom teacher in conducting track and field events. They are not intended for the use of trained or experienced coaches. When the teacher has reached this stage of experience the more advanced and technical books on these events are suggested.

It will be of great value and assistance in all athletic and physical training work to have the girls wear bloomers.

## SPRINTING.

## 50-, 75-, 100-YARD DASH.

A sprint is a run at top speed for a distance of 20 to 220 yards. It is also the final effort at the end of a long run. In a sprint the athlete taxes himself to the utmost to secure the greatest possible speed.

The start is of great importance. In starting there are two forms, the standing start and the crouch start. The more successful form of starting on a dirt or cinder track is the crouch start. In this the stronger leg is placed forward and its distance from the scratch varies with the size of the athlete, but the distance generally ranges from 4 inches to 7 inches from the scratch. A hole, usually, is dug for the rear foot. This hole should be at right angles to the surface. Its proper distance behind the forward foot is found by placing the rear knee beside the instep of the forward foot. The arms are straight, and no part of the hands may overlap the starting line.

The athlete should take a deep breath on the signal to "get set," and rise, balancing on hands and feet, at the same time leaning a little forward. The hands and fingers assist in maintaining a firm balance. When the signal to go is given the athlete should spring forward with both feet. The arms at once move in correct opposition to the legs. After leaping forward from the impetus given by the push-off, the runner should not straighten up immediately, as this retards his progress, but should straighten up gradually. The athlete should run straight forward with natural strides, the first stride not being lengthened or shortened.

For class work the standing start is suggested as the best and most practical. The stronger leg should be placed forward, and a slight crouching position should be assumed; the forward knee should be bent and the arms should be held so they will give immediate correct opposition to the legs. The stride should be easy, natural and not forced. The knees should be brought well up; the legs should not be crossed in the rear; the toes should grip the ground; running should be on the ball of the foot. The arms should swing forward and backward, and should not cross the chest in front.

The runner should not slow up as he approaches the finish line, but should put forth his greatest effort at this point. He should keep his movements well under control, and not throw his hands up as he crosses the line, as this retards his speed. The tape at the finish must not be touched by the hands. After crossing the line the runner should slow up gradually, running from 5 to 10 yards past the finish.

*Suggestions to Teachers*—Class running, in couple or in squad formation, is very useful in developing form. Allow the pupils to run slowly, raising the knees high in front, weight on the ball of the foot. The arms should swing naturally, not crossing in front. In timing dashes of children a false finish may be used; that is, have the children run 5 to 10 yards past the real finish line; this avoids slowing up before the finish line is reached. Warn the children to keep their speed whether they are first or second, as they are running against time.

Occasional practice in starting will prove very beneficial—a quick get-away is very helpful. A short race is usually decided by a good start.

### SHUTTLE RELAY RACE.

The equipment consists of two posts or standards placed upright in the ground 100 yards apart (for girls 75 yards apart) for each team, a baton, also a cord or rope connecting the two posts to divide the lanes.

A team consists of ten members. Five of these form in the rear of one post in a flank rank, and the other five form in rear of the other post at the opposite end of the course. At the starting signal the first runner runs along one side of the rope, holding the baton in the right hand, to the other end of the course. Here he passes the baton to the first runner at this end, who runs down the opposite side of the rope and passes the baton to the next run-

ner. This continues until all the members of the team have run. The time is taken as the last runner crosses the starting line.

If the baton is dropped it must be recovered by the runner who dropped it.

The baton must be passed around the post. The receiver stands in rear of the post with one hand outstretched to receive the baton.

*Fouls*—Dropping the baton and failing to recover it. Passing the baton in front of the post.

*Penalty*—Disqualification of the team.

*Suggestions to Teachers*—As a classroom game where the teacher does not have the necessary equipment, the following is suggested: Divide the class into four teams; two of boys, two of girls. Then divide each team into two parts. Teams take their position at the end of the required distance. The race is then run as a regular shuttle relay.

Board erasers or rulers may be used as batons. If it is impossible to place posts, the last child to run on each end may be placed to act as the post around which the baton must be passed.

## PURSUIT RELAY RACE.

The equipment consists of an oval or circular track and a baton. The touch-off may be made within 10 yards of either side of the scratch line, and a running start is permissible by all except the first runner. A team usually consists of four runners.

*Coaching Suggestions*—Special attention should be paid to the placing of the runners. The speediest man should run last, the next speediest should run first in order to get a good lead for No. 2 and No. 3 men who are slower. If both No. 2 and No. 3 men are fairly speedy, have the fastest man run third. This placing is very important if a greater number of runners than four are participating in the event on each team.

The pursuit relay may be run over any distance, the recognized relays being the 440-, 880-yard, 1-mile and 2-mile races. The training for the event depends entirely upon the distance to be run. Practice the starting and the passing of the baton. Special attention should be paid to this feature. It is advisable to have the runner who is receiving the baton stand with his back



toward the inside of the track, his left foot extended forward, and have him receive the baton with the right hand.

Occasional jogs for a greater distance than the required run are beneficial in developing the wind.

*Suggestions to Teachers*—For class work, where a suitable track is available, the entire number participating may be divided into two teams, and if the track is narrow, one team may be placed on each side of the oval or circle. The runners from both teams encircle the track in the same direction; i. e., counter-clockwise; the team having its last runner cross its own finish line first being the winner.

### STANDING BROAD JUMP.

The standing broad jump must be started by toeing the mark. Where spiked shoes are used the toes should be placed up to, but not over the line. The feet should be placed fairly close together. The arms should be swung forward and upward, and at the same time the pupil should rise upon the toes. Then, bending the knees, swing the arms downward and backward. Jump on the forward swing of the arms, bringing the knees well up toward the chin, and holding a crouch position while in the air.

The landing should be made on both feet in a crouched position. The arms should be forward about shoulder high, the jumper trying to reach as far forward as possible. Where children are jumping on a dirt surface or in a pit, distance will be added to the jump by a slight straightening of the leg just before the landing is made.

Where ordinary shoes or rubber-soled shoes are used a slight toe hold over the take-off board is permissible.

A jump is measured from the edge of the take-off board to the impress nearest to the board or to the impression of the nearest heel.

NOTE—If the jumper falls backward measure to the nearest impress, whether it be that of hands, feet or head.

Fouls are made by the following: One-step jump; double jump; touching the pit in front of the take-off with the feet, or falling into the pit.

*Suggestions to Teachers*—Jumping used as a class exercise is beneficial

for developing form. Teachers should watch and eliminate step jumps, double jumps, bent-arm position when jumping, etc.

Encourage children to get as much height as possible when jumping.

### RUNNING BROAD JUMP

No particular physical build is necessary, as a rule, but good broad jumpers are usually persons who are tall, and who have good sprinting ability.

The equipment consists of a smooth, level runway to a pit. The take-off should consist of a joist 8 inches wide sunk into the ground. In front there is a 6- to 8-inch dug-out, beyond which extends an area of loosened soil about 25 to 30 feet in length and 8 to 10 feet in width.

The run must be at full speed, allowing about 26 feet for a start. Don't hit the take-off at too great a speed or else the spring will be broken. Two methods of measuring exist, either measuring from the edge of the take-off board or measuring from where the take-off is actually taken. The latter method is advisable in novice meets.

From the spring soar into the air, draw the knees well up. The arms should be raised fore-upward. As you are about to land, vigorously straighten the legs forward, this adds greatly to the distance. Some jumpers use the scissors kick, which consists of trailing the take-off leg with the knee bent, and then with a scissors motion snap this leg forward.

*Coaching Suggestions*—Have the athlete constantly practice the take-off, taking it squarely and without altering his stride, in order to hit it just right. A mark is often made about ten or twelve paces back from the board, at which the proper foot (athlete must find out which is the correct one) must strike in order to strike the board with the take-off foot without changing the stride or speed. About fifteen paces behind the first mark another is made for the start. This extra space is for gradually increasing the speed, so that by the time the first mark is reached full speed is nearly attained.

### HOP, STEP AND JUMP.

Strong legs, good spring, fair speed and good body control are necessary. Broad jumpers usually excel in this event.

The equipment consists of a take-off and a level stretch beyond it about

30 feet long, at the end of which is a jumping pit 12 to 15 feet long.

With a good running start, take off with either foot and hop (landing on the same foot) then step forward with the other foot, following with a broad jump, landing on both feet. The hop must not be too long nor too high. Increase the size of the step by getting a good spring. The step is generally the weakest point in a jumper. The final effort is the same as in the broad jump, the arm movement being very important.

This event is also taken from a stand, starting either from one or from both feet.

*Coaching Suggestions.* They are the same as for the broad jump. Arouse the athlete's interest by measuring each part of his jump. Look for faulty interfering movements.

### RUNNING HIGH JUMP.

No definite rule as to size can be made in this event, as both small and large persons have made good jumpers. Girls between 8 and 12 years may take up jumping. After menstruation is firmly established they may again participate in jumping.

The tall, strong-limbed person has the advantage. All jumpers need a good, natural spring and strength in the legs, hips and abdomen.

The equipment consists of two movable uprights, placed 6 to 8 feet apart with holes at 1-inch intervals from 1 foot 8 inches to 7 feet. Pegs fitting the holes are needed to support the crossbar. The crossbar is made of bamboo, or of light metal tubing. A line is drawn 3 feet in front of the standards, called the balk line. On the other side of the stands is the jumping pit, filled with loose soil or sawdust. Extremely peculiar styles of take-off should not be imitated by beginners. The object to be worked for is to throw the body head-high or higher, and to get the hips out of the way with a quick turn or twist. This requires practice, and should be mastered before trying for height.

There are three distinct styles of high jumping, each modified a little by individual jumpers:

## 1. THE STRAIGHT-OVER JUMP.

The athlete should not take too long a running start, but begin with a slow run, making the last six steps longer and with increased speed. It is not necessary to run hard at the bar, but bound easily along. The free leg is swung powerfully forward and upward, followed by the other leg and a sudden arching of the body, then snap the legs down quickly, landing on one or both feet. A slight turn, left or right, may be taken to assist in getting the hips out of the way.

## 2. THE SCISSORS JUMP.

This is the jump most frequently used by beginners. The landing should be made on the same foot that is used to take off with. A turn is necessary if a good height is expected. Taking off with the left foot, start straight in front, or a little to the left, of the crossbar. Nearing the bar, a small arc is described. Spring from the left foot, and at the same time the right leg is powerfully kicked up. Nearing the bar, the body is sharply turned left, thereby jerking the hips and left leg over. If taking off with the right foot reverse this.

## 3. FRONT VAULT JUMP.

In this jump a half turn in either direction is made when the body is clearing the bar, the front of the body passing over the surface of the bar. When clearing the bar the free leg is swung backward and upward, the body clearing the bar facing it. This is a spectacular jump, and the one with which the best results are attained, but is not used very often, as it requires skillful control of the body, as the result of long practice.

*Coaching Suggestions*—Don't do too much. Take up practice for form first, and stay at it until it is perfect. Call attention to the free leg. Observe the natural style of the jumper, and don't try to change it unless it prevents a good jump. The take-off varies according to the physical build, and may be 3 feet 6 inches from the bar. Marks to gauge the stride may also be made, similar to those in the broad jump.

## BASKETBALL OVERHEAD FARTHROW.

The start should be made by toeing the line, with the feet in a side stride position. The ball should be held with the hands slightly in the rear of the ball, the fingers in a spread position. Now bend the trunk forward, bending the knees slightly, meanwhile watching the ball. Straighten the trunk, straightening the knees, and bring the ball in rear of the head, arms bent slightly, trunk bent backward. Repeat this movement several times, then, on the forward movement deliver the ball at an angle of 45 degrees. The ball should be thrown from overhead with both hands. The delivery of the ball should always be accompanied by a "follow through" of the hands. The feet should not be moved from place (heels may be raised) until the ball touches the ground. A lane in front of the take-off should be marked with lines 1 foot apart—lines running parallel to the scratch line.

Fouls are made by hopping, jumping, touching the ground in front of the scratch line with the hands or feet, or by moving the feet in any direction, or lifting the feet before the ball touches the ground.

*Coaching Suggestions*—Teachers should look for fouls and warn children of the same. Use class exercise to develop form.

Have pupil use an eye mark about 50 feet away from the scratch line.

## KNEE-RAISING.

Jump to a straight arm, still hang on the horizontal bar. Draw up both knees until the thighs are parallel to the floor, knees level with the hips, the upper leg forming a right angle with the trunk. Toes are pointed toward the floor.

The raising and lowering should be done in a slow, steady rhythm. Avoid all swinging of the body. Do not attempt a fast, jerky rhythm, as this causes a swinging motion of the body. Repeat the exercise as often as possible.

## CHINNING.

Jump to a straight arm, still hang on the horizontal bar. Either over or under grip may be used. From this position pull up slowly until the chin is slightly above the bar. Lower slowly to the straight arm hang, and repeat

as many times as possible. The legs should hang straight, and the feet should be together, and the toes pointed toward the ground.

### POTATO RACE.

Equipment: Six wooden cubes about 2 by 2 by 3 inches. One basket (box or bucket) for each team.

The receptacle is placed on the scratch line (starting line). The first block is placed 6 feet beyond the start, and the other blocks every 6 feet thereafter. The finish is 10 feet in the rear of the starting line. (See diagram.)

The blocks may be gathered in any order, one at a time. They should be picked up with the right hand and transferred to the left as the runner is returning. The reverse may be used if the runner is left-handed.

The following order is suggested as being the quickest and giving the best results in competition: 6, 5, 2, 1, 4, 3.

Care should be taken not to overrun the block that the runner intends to pick up, and runners should place (not throw) the blocks in the receptacle.

START  
10 FT.  
FINISH

*Suggestions to Teachers*—In place of blocks, board erasers, potatoes, stones or any small objects of uniform size may be used. If receptacles are not handy a small circle (1 foot in diameter) may be marked on the ground, into which blocks may be placed. The event may be used as a relay by having the runners alternately plant and pick the potatoes, and having a circle on the ground instead of a receptacle.

### TUG OF WAR.

The team usually consists of ten members. The rope should be from 30 to 35 feet long, and at least 1 inch in diameter, and should be free from knots or holdings for the hands.

A center tape shall be affixed to the center of the rope and 3 feet on each side of center tape a side tape shall be affixed to the rope.

A center line shall be marked on the floor (or ground) and 3 feet on each side of center line a side line parallel thereto.

At the start the rope shall be taut and the center tape shall be over the center line, and the competitors shall be outside of the side line.

The pull shall be started by any prearranged signal.

The end of the pull is announced by the blowing of a whistle or by pistol.

A pull shall be won where one team has pulled the opposing team over, so that the center tape shall be over the side line. If neither team succeeds in pulling the opponents over the side line, the event shall be won when one team has secured the advantage of 6 inches at the expiration of one minute.

*Suggestions to Teachers*—Select contestants who have weight and strength. The best results are secured by placing the team in alternate positions along the rope. The heavier contestants should be placed toward the rear. The arms, legs and the body should be straight and inclined backward. This position should be maintained throughout the entire time of the pull. Breathing should be normal. Street clothes may be worn, also rubber-soled shoes or rubbers to prevent the feet from sliding. Individual pulling should not be tolerated. A starting signal should be used so that all will pull together.

As a class event divide the number participating into two equal teams, and pit them against each other.

### HURDLING.

A good hurdler must be tall and have long and strong legs, and must be well proportioned. He must be an excellent sprinter, and have a good natural spring, also courage and determination. Timid persons rarely make good at the hurdles.

The equipment consists of ten low hurdles, each 2 feet 6 inches high, placed over a distance of 220 yards (20 yards apart). From the start to the first hurdle the distance is 20 yards; from the last hurdle to the finish the distance is also 20 yards.

High hurdles are ten in number, each 3 feet 6 inches high, placed over a distance of 120 yards. The hurdles are 10 yards apart, there being 15 yards between the start and the first hurdle, and 15 yards between the last hurdle and the finish.

Each hurdler has a separate row of hurdles.

*Low Hurdles*—The high and the low hurdles each demand a different style. In the high hurdles three strides are taken between the hurdles; in the low, seven strides. The take-off is about two yards from the hurdles. In the jump over each hurdle 12 to 13 feet is covered. The shorter that distance can be made the faster the time. It is important to reach the first hurdle with the correct foot. The clearing should be as low as possible without hitting. Don't soar over, but take the hurdle in the stride. The forward leg is swung directly forward and pointed somewhat upward. The rear leg immediately follows in a way that the entire exertion resembles an elongated stride. This is where long legs assist. Seven strides between jumps is used by all champions. Clearing the hurdles in 13-foot strides leaves the remaining 47 feet to be covered in seven strides. In all other respects this race is the same as the 220-yard dash.

*High Hurdles*—This event is essentially different from the low, in that there are but three strides between the jumps. Take the hurdles at a moderate speed. The forward leg is swung forward and pointed well up. The rear leg follows with a lateral motion, turning the leg outward. This will bring the knee over without soaring too high. The same rule to skim over the hurdles applies here. The rear foot must be well pointed, so the toes don't hook. The jump covers 12 feet or less. In landing, the forward leg snaps down in a forward direction. Be careful not to lose balance, for in regaining it time is lost.

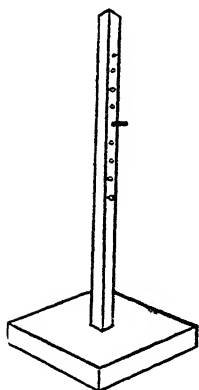
*Coaching Suggestions*—Teach first, form in clearing the hurdles. Then the start and taking the first hurdle. Practice sprints to acquire speed and quarter-mile runs for endurance. Pay especial attention to skimming the hurdle, the correct take-off and the landing, with the forward leg pointing directly forward. Then practice on three hurdles, increasing the number of hurdles as greater efficiency is developed.

If the athlete tries out for both hurdles, start him on the high ones first. Care should be taken that form for each style is taught correctly, as faults once acquired are hard to break.

*Suggestions to Teachers*—The above rules are for standard hurdle races.



In the elementary schools or for girls it is suggested that the number of hurdles be decreased, and that the height of the hurdles be lowered to suit the individuals. The distance between hurdles should be decreased, but the fundamental distance should be kept; that is, keep seven strides between the low hurdles, and three strides between the high hurdles. In this manner correct form can be taught.



If it is impossible to obtain regulation hurdles an imitation of the regulation jumping standard may be made in the shop.

A wooden base  $1\frac{1}{2}$  feet square and an upright made of 2-inch square wood, the height to be determined by the size of the athletes. Starting at 1 foot above the base and continuing every 2 inches dowel pins are placed, extending outward about 1 inch. Then use as a crossbar a light wooden bar or a rope with weighted ends.

## APPENDIX IV.

### *Competitive Mass Athletics.*

The success of mass competition in athletic sports as a means for rapidly improving the physical fitness of young men drafted for army service has created a great interest in these forms of bodily exercise.

Most communities, naturally, do not have the space nor the time or equipment necessary to undertake all the forms of competition that were used in the army training camps. In the following we have, therefore, gathered a number of standard events and indicated methods of conducting them that will be useful in competition among individuals as well as among teams.

These events have been grouped as follows:

- A. Track Events.
- B. Field Events.
- C. Combative Events.
- D. Team Games of Low Organization.
- E. Handicap and Combination Races.
- F. Stunts.

## A. TRACK EVENTS.

1. *Running*—It is wise to use standard distances, so as to be able to compare your results with those obtained elsewhere.

The standard distances are 40, 50, 75, 100, 220, 440 yards,  $\frac{1}{2}$  mile and 1 mile.

The team events are the straight relay, the shuttle relay race, and the return relay race. (See notes, p. 270.)

2. *Hopping*—Because of the strenuous nature of the exercise the distances should be short.

The standard distances are 10, 15, 20 and 25 yards.

The team events are the straight relay, the shuttle relay and the return relay race.

3. *Hurdling*—Hurdling is a combination of running and step-jumps.

The standard distances are 120 and 220 yards, with ten hurdles.

The hurdles are either low, with 2 feet 6 inches or high, with 3 feet 6 inches. For children and for women these heights and distances, also the number of hurdles should be reduced.

## B. FIELD EVENTS.

1. *Jumping*—Broad, high, or broad-high.

The jump may be performed from a stand or after a preliminary run or hop.

The exercise itself may be either a jump, or a hop, or a step.

The distance may be covered by a succession of jumps, or hops, or steps; or by a combination of two or three. The most frequently used jumps of the combination type are the hop, step and jump, and the triple standing broad jump.

2. *Throwing*—An object may be thrown for distance, for height or for accuracy. The throw may be from a stand, from a run, from a spring-

start and from a turn. The possibilities are mentioned (in parentheses) at the end of each event.

The standard events are:

1. Basketball farthrow, (a) overhead forward, (b) overhead backward (stand).
2. Round arm basketball farthrow (stand, spring-start, run).
3. Baseball farthrow, also for accuracy (stand, run).
4. Hurlball farthrow (stand, spring-start, run, turn).

Additional events are:

5. Javelin farthrow, also for accuracy (stand, run).
6. Discus farthrow (stand, turn).

3. *Putting*—Putting always is for distance. As a rule a solid shot is used, although a medium weight medicine ball also can be used. The standard weights are 8, 12, 16 pounds (stand, turn).

4. *Football Kicking*—As a rule the oval ball is used for these events, although the round football also may be used. The standard events are:

1. A kick-off.
2. A drop kick.
3. A punt.

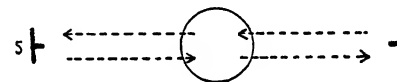
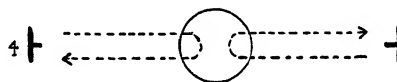
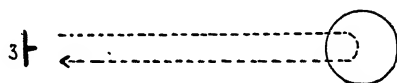
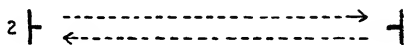
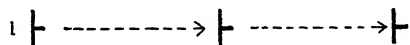
#### NOTES RELATING TO A AND B.

Running may be done forward, sideward with crossing legs, and backward.

There are also the following additional forms: Bent-knee running; bent-body running; running with a complete turn at some specified place, or with a roll forward or backward. Run forward on all fours, also backward and sideward, rabbit jump forward (frog jump). Use a jumping rope or hoop and perform various stunts during the race. Roll over a player placed in the center of the track, then continue the run. Egg-race; balance a basketball overhead on one hand while running; man lifting at some specified place wheelbarrow race.

The following are the commonly accepted terms for relay races, and the forms of their execution:

1. Straight relay (straight away).
2. Shuttle relay (to and fro).
3. Return relay (run to a certain place and back again; useful in gymnasium for stunts on apparatus, obstacles).
4. Double return relay (perform some stunt in the middle and return).
5. Double shuttle relay (perform some stunt in the middle and then run and touch off the player on the opposite side).



"Double" means that the first player on both parts of the team starts off at the same time, and performs some stunt in the middle before running to the opposite side and touching off the next player (shuttle) or before returning to the same side.

Jumping in team competition may be in the form of "progression," during which the next team member begins where the preceding one finished. It also may be in the form of "jump and return," "to and fro." In this form the first team member jumps, whereupon the first member of the opposite team "returns" by jumping in the opposite direction from the landing spot of the first jumper. This latter form is used where there is limited space or where large numbers must be handled.

### C. COMBATIVE EVENTS.

1. *Wrestling*—These combative events consist of exercises whose object it is to struggle, fight or wrestle with an opponent and force him to give up his position, or force him to release something, to give up something.

1. Hand wrestling (give up stand).
2. Wrist wrestling (give up stand).
3. Wand wrestling (give up wand or cane).

2. *Pushing*—These pushing events may take place either with both feet on the ground or while hopping.

1. *Shoulder push*, both hands against opponent's shoulders.
2. *Wand push*, either on one, or between two wands; (a) face opponent, (b) back to opponent.
3. *Pole push*, as 2, only have two, three or more opponents at each end.
4. *Roll over*, sitting on ground, wand under knees and between elbows.
3. *Pulling*—These pulling events may take place either with both feet on the ground or while hopping.
  1. *Hand pull*, grasp opponent's hand or wrist.
  2. *Wand pull*, either on one or between two wands; (a) face opponent, (b) back to opponent, (c) sitting on ground.
  3. *Pole pull*, as 2, only have two, three or more opponents form a team. *Tug of war*.
  4. *Hopping Contest*—(Rooster fight).
    1. *Free hop*, both opponents are free to hop anywhere.
    2. *The siege*, one opponent stands with one foot in a circle. The other hops during his attack. This event may be made more strenuous by having two or more attackers.

#### D. TEAM GAMES OF LOW ORGANIZATION.

Only such games are mentioned as may be played by large groups without any special training.

1. *Tag Games*—Day or Night, Stoop-tag (pairs and teams), Rabbits.
2. *Ball Games*—Circle Dodgeball, Endball, Battleball, Hurlball, Captain Dodgeball, Progressive Dodgeball, Towerball, Circle Teacherball.
3. *Miscellaneous Games*—Passball (overhead, underneath), Potato Race, Spin the Platter, Catch the Wand.

#### E. HANDICAP AND COMBINATION RACES.

1. *Handicap Races*—
  1. Sack Race.
  2. Three-legged Race.
  3. Centipede Race.

4. Knapsack Race.
5. Obstacle Race.
6. Squat Race.
7. Squat Race by team connected through hands on front shoulders.
8. Exchange Race, consisting of divesting oneself of various pieces of clothing, and, on the return trip, again putting them on, also of exchanging parts of clothing with other team members at various specified times during a race.

2. *Combination Races*—There are innumerable combinations of the events enumerated above. But all possible combinations are not usable, and many that are usable are not advisable, or they may even be dangerous for certain age-groups. A wise selection is, therefore, necessary. In the following a limited selection of good combinations are presented.

In many cases hopping may take the place of running.

#### (a) *Running and Throwing.*

Each team member runs a definite distance and then throws a ball. This ball throw may be for accuracy, for instance, into a basketball goal, or over a rope stretched at a definite height. In case the race is in form of a shuttle the throw also may be into the hands of the next team mate.

#### (b) *Running and Vaulting.*

The runner during the race vaults over a piece of apparatus before proceeding or before returning.

The apparatus may be a horse, parallel bars, horizontal bar, etc.

#### (c) *Running and Hurdling or Jumping.*

The runner may encounter one or more hurdles; or after running a certain distance he must perform a step-jump over a mattress lying on the floor, or a series of step-jumps over several mattresses lying in a row, etc.

#### (d) *Running and Climbing.*

After running a certain distance the runner must climb over a double boom placed in his path, or over a scaling wall, or up one rope and down the next, or up one side of a ladder and down on the other side, etc.

## F. STUNTS.

(a) *By Individuals.*

There are numerous stunts gladly performed by the average boy or girl, as well as by adults, that lend themselves well to competitive ends. The standard events are (1) chinning; (2) hand stand against a wall, also free hand stand; (3) head stand; (4) upper arm stand; (5) walking on the hands; (6) cartwheel; (7) bending backward against a wall; (8) bend the crab; (9) wind through a stick held in hands; (10) wind through a small hoop; (11) wind through a stick held vertically, one end resting on the floor; (12) hitch-kick; (13) leap-frog; (14) raise leg forward, bend to a full squat and rise; (15) jump over a stick held in both hands, forward, backward; (16) jump up with a complete turn (this jump can be made quite difficult if the landing must be in specified areas or if the body must assume specified positions when landing; (17) jump over one leg, the foot of which you hold with the opposite hand (forward and backward); (18) jump over one leg, the foot of which is placed against a wall (this necessitates a turn about while jumping); (19) push back (from a wall); (20) lie flat on back, rise up with folded arms; (21) long reach and return to standing position (hands may touch floor only once).

(b) *By More Than One Person.*

(22) Hip swing-up on a stick held on the shoulders of two; (23) caterpillar roll forward by twos, threes or more; (24) caterpillar roll backward by twos or more; (25) stand on knees of partners; (26) stand on shoulders of partners; (27) hand stand on knees of partners; (28) hand stand on hands of partners (very difficult).

## APPENDIX V.

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*Additional Playground Activities.*

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Most forms of track and field work can be used for playground activities. The size and surface of the ground, as well as the age and sex of the players, must always be taken into consideration when making a selection. Running over various distances should always be selected. Then the different kinds of jumping (standing jump, running jump, hop, step and jump, jumping over low hurdles, etc.) are useful. Vaulting over low objects appeals to girls as well as to boys, and may be indulged in as follows: Vaulting over a rope while swinging on the giant stride, vaulting over a rope by means of a pole (pole vaulting); vaulting over a low horizontal bar. Walking, running or skipping on a balance-beam (a small telegraph pole placed horizontally at one side of the playground), also vaulting over the same, are admirable exercises of skill which appeal to players of all ages. Where there is a good jumping pit filled with sand, deep jumping from a jumping tower, or a ladder, or a high box is an exercise that not only appeals to most young players, but which at the same time develops courage to a high degree.

As indicated in the preface, competition brings with it a strong inclination to participate oftener in track and field events. This competition may be in the form of reaching or surpassing a record established by a champion, or a standard set by some officials. Now, while there are championship records for all imaginable events, these, obviously, are of no service to the teacher on a playground. What is needed for playgrounds are standards set by playground workers which the average boy and girl will be able to reach. The following "Age Standards" or "Class Aims" have been in use in Philadelphia for some time, and are safe guides of what may be expected of children of certain ages:



# CHART BASED UPON AGE, SHOWING AIMS IN TRACK AND FIELD EVENTS.

*For Girls and Boys 8 to 15 Years (Inclusive) in Elementary Schools.*

## 30-YARD DASH (In Seconds and Fifths).

Years .....	8	9	10	11	12	13	14	15
Girls .....	6.3	6.3	6.2	6.0	5.4	5.4	5.4	5.4
Boys .....	6.1	6.0	5.4	5.3	5.2	5.2	5.1	5.0

## 40-YARD DASH (In Seconds and Fifths).

Years .....	8	9	10	11	12	13	14	15
Girls .....	8.2	8.1	8.0	7.3	7.2	7.2	7.2	7.2
Boys .....	7.4	7.3	7.2	7.1	7.0	6.4	6.3	6.2

## 50-YARD DASH (In Seconds and Fifths).

Years .....	8	9	10	11	12	13	14	15
Girls .....	9.3	9.2	9.1	9.0	8.4	8.3	8.3	8.3
Boys .....	9.0	8.4	8.3	8.2	8.1	8.0	7.4	7.3

## 75-YARD DASH (In Seconds and Fifths).

Years .....	8	9	10	11	12	13	14	15
Girls .....	15.2	14.3	14.1	13.4	13.3	13.2	13.1	13.1
Boys .....	14.0	13.3	13.1	12.3	12.1	11.4	11.2	11.0

## 100-YARD DASH (In Seconds and Fifths).

Years .....	8	9	10	11	12	13	14	15
Girls .....	19.1	18.3	17.1	16.4	16.3	16.2	16.1	16.1
Boys .....	19.1	18.3	17.1	16.1	15.2	15.0	14.1	13.2

## STANDING BROAD JUMP (In Feet and Inches).

Years .....	8	9	10	11	12	13	14	15
Girls .....	3.0	3.2	3.4	3.6	3.8	3.10	4.0	4.1
Boys .....	3.4	3.8	4.0	4.3	4.6	4.9	5.0	5.3

## RUNNING BROAD JUMP (In Feet and Inches).

Years .....	8	9	10	11	12	13	14	15
Girls .....	5.5	5.6	5.10	6.0	6.2	6.4	6.7	6.8
Boys .....	6.0	6.6	7.0	8.3	9.3	10.0	10.2	10.5

## TRIPLE STANDING BROAD JUMP (In Feet and Inches).

Years .....	8	9	10	11	12	13	14	15
Girls .....	10.4	10.6	11.4	11.10	12.6	12.9	12.11	15.4
Boys .....	12.0	12.3	13.0	13.9	14.6	15.3	16.0	16.9

## RUNNING HOP, STEP AND JUMP (In Feet and Inches).

Years .....	8	9	10	11	12	13	14	15
Girls .....	9.2	11.6	13.8	14.6	15.5	15.6	16.4	16.6
Boys .....	10.0	13.0	16.4	18.0	18.8	19.9	21.7	23.0

## RUNNING HIGH JUMP (In Feet and Inches).

Years .....	8	9	10	11	12	13	14	15
Girls .....	2.2	2.5	2.8	2.9	2.10	3.2	3.2	3.2
Boys .....	2.2	2.5	2.8	2.10	3.0	3.1	3.2	3.3

## BASKETBALL OVERHEAD FARTHROW (Feet).

Years .....	8	9	10	11	12	13	14	15
Girls .....	12	14	16	18	19	21	22	23
Boys .....	14	16	18	20	23	24	27	29

## BASKETBALL ROUND ARM FARTHROW (Feet).

Years .....	8	9	10	11	12	13	14	15
Girls .....	13	15	17	19	22	25	28	30
Boys .....	19	22	26	29	33	37	42	47

## PLAYGROUND BASEBALL FARTHROW (Feet).

Years .....	8	9	10	11	12	13	14	15
Girls .....	23	26	30	35	43	48	53	54
Boys .....	38	47	57	67	77	88	102	108

## CHINNING (Times).

Years .....	8	9	10	11	12	13	14	15
Boys .....	0	0	0	1	2	3	4	4

## KNEE RAISING (Times).

Years .....	8	9	10	11	12	13	14	15
Girls .....	4	8	12	16	25	28	30	30

## ROPE CLIMBING (Feet).

Years .....	8	9	10	11	12	13	14	15
Girls .....	3	3	3	3	3	4	4	5
Boys .....	8	10	12	13	14	15	16	17

## HIGH SCHOOL BOYS.

TABLE OF PHYSICAL EFFICIENCY BASED UPON AGE,  
HEIGHT, WEIGHT.

F indicates fair, G good, E excellent.

Age	Ht.	Wt.	50-YARD DASH (Seconds and Fifths).			STANDING BROAD JUMP (Feet and Inches).			RUNNING BROAD JUMP (Feet and Inches).			RUNNING HIGH JUMP (Feet and Inches).		
			F.	G.	E.	F.	G.	E.	F.	G.	E.	F.	G.	E.
11.....	52	60	...	...	...	5.0	5.6	6.0	9.0	10.6	11.0	2.6	2.8	3.6
	53	65	9.0	8.2	7.2	5.0	5.9	6.3	9.0	10.8	11.2	2.6	2.10	3.6
	54	70	...	...	...	5.0	6.0	6.6	9.0	10.10	11.4	2.6	3.0	3.6
12.....	53	65	...	...	...	5.3	5.9	6.3	9.3	10.9	11.4	2.8	2.10	3.7
	55	70	8.4	8.1	7.1	5.3	6.0	6.6	9.3	11.0	11.6	2.8	3.0	3.7
	57	75	...	...	...	5.3	6.3	6.9	9.3	11.3	11.8	2.8	3.2	3.7
13.....	55	70	...	...	...	5.6	6.0	6.6	9.9	11.2	11.8	2.10	3.0	3.8
	57	78	8.3	8.0	7.0	5.6	6.3	6.9	9.9	11.6	12.0	2.10	3.1	3.8
	59	85	...	...	...	5.6	6.6	7.0	9.9	12.0	12.3	2.10	3.3	3.8
14.....	60	75	...	...	...	5.8	6.3	6.9	10.0	11.6	12.0	2.10	3.1	3.9
	61	88	8.2	7.4	6.4	5.8	6.6	7.0	10.0	12.0	12.6	3.0	3.2	3.9
	62	100	...	...	...	5.8	6.9	7.3	10.3	12.6	12.10	3.0	3.4	3.9
15.....	60	88	...	...	...	5.10	6.5	7.0	10.0	11.9	12.4	3.0	3.2	3.10
	62	100	8.1	7.3	6.3	5.10	6.8	7.5	10.3	12.3	12.8	3.2	3.3	3.10
	64	120	...	...	...	5.10	6.11	7.5	10.6	12.9	13.0	3.3	3.5	3.10
16.....	62	100	...	...	...	6.0	6.6	7.3	10.6	12.0	12.8	3.2	3.3	3.10
	64	115	8.0	7.2	6.2	6.0	6.10	7.5	10.6	12.6	13.0	3.3	3.4	3.11
	66	130	...	...	...	6.0	7.0	7.7	10.9	12.9	13.6	3.4	3.6	4.0
17.....	62	105	...	...	...	6.2	6.7	7.4	11.0	12.3	13.0	3.3	3.4	4.0
	65	125	7.4	7.2	6.1	6.4	7.0	7.7	11.0	12.9	13.6	3.4	3.5	4.1
	68	140	...	...	...	6.6	7.2	7.10	11.0	13.0	14.0	3.5	3.7	4.2
18.....	63	120	...	...	...	6.4	6.9	7.6	11.6	12.6	14.0	3.4	3.5	4.1
	66	135	7.3	7.1	6.0	6.6	7.2	7.9	11.6	13.0	14.6	3.5	3.6	4.2
	69	150	...	...	...	6.6	7.4	8.0	11.6	13.6	15.0	3.6	3.8	4.3
19.....	64	123	...	...	...	6.4	6.10	7.8	12.0	13.0	14.6	3.5	3.6	4.2
	67	138	7.3	7.1	6.0	6.6	7.4	7.11	12.0	13.3	14.9	3.6	3.7	4.3
	69	153	...	...	...	6.8	7.6	8.2	12.0	13.9	15.0	3.7	3.10	4.4
20.....	68	141	7.3	7.1	6.0	6.8	7.5	8.2	12.6	13.6	15.0	3.7	3.8	4.4

## HIGH SCHOOL BOYS.

TABLE OF PHYSICAL EFFICIENCY BASED UPON AGE,  
HEIGHT, WEIGHT—Continued.

F indicates fair, G good, E excellent.

Age	Ht.	Wt.	BASKETBALL FARTHROW (feet).			CHINNING (times).			CLIMBING ROPE (feet).			STANDING	VAULT	OVER BAR.
			F.	G.	E.	F.	G.	E.	F.	G.	E.			
11.....	52	60	15	25	30	2	5	6	..	..	..	F	Height	of navel
	53	65	15	25	30	2	5	6	9	14	20	G	Height	of nipples
	54	70	15	25	30	2	5	6	..	..	..	E	Height	of shoulders
12.....	53	65	16	26	32	2	5	7	..	..	..	F	Height	of navel
	55	70	16	26	32	2	6	7	9	15	20	G	Height	of nipples
	57	75	17	27	32	2	6	7	..	..	..	E	Height	of shoulders
13.....	55	70	17	27	33	2	6	7	..	..	..	F	Height	of navel
	57	78	18	28	34	3	6	8	10	16	20	G	Height	of nipples
	59	85	18	28	34	3	6	8	..	..	..	E	Height	of shoulders
14.....	60	75	19	28	35	3	6	8	..	..	..	F	Height	of navel
	61	88	20	30	38	3	7	8	11	16	20	G	Height	of nipples
	62	100	20	30	38	4	7	9	..	..	..	E	Height	of shoulders
15.....	60	88	20	30	36	4	7	9	..	..	..	F	Height	of navel
	62	100	21	32	38	4	7	9	12	17	20	G	Height	of nipples
	64	120	22	34	38	5	7	9	..	..	..	E	Height	of shoulders
16.....	62	100	22	32	38	5	7	9	..	..	..	F	Height	of navel
	64	115	22	34	40	5	7	9	13	18	20	G	Height	of nipples
	66	130	23	36	40	5	7	9	..	..	..	E	Height	of shoulders
17.....	62	105	23	34	42	5	7	10	..	..	..	F	Height	of navel
	65	125	24	36	44	5	7	10	14	19	20	G	Height	of nipples
	68	140	25	38	46	5	7	11	..	..	..	E	Height	of shoulders
18.....	63	120	25	36	48	5	7	11	..	..	..	F	Height	of navel
	66	135	25	38	49	5	7	12	15	20	20	G	Height	of nipples
	69	150	25	40	50	5	7	12	..	..	..	E	Height	of shoulders
19.....	64	123	26	38	50	5	7	12	..	..	..	F	Height	of navel
	67	138	26	40	51	5	7	12	16	20	20	G	Height	of nipples
	69	153	26	42	52	5	7	12	..	..	..	E	Height	of shoulders
20.....	68	141	27	42	52	5	7	12	16	20	20	F	Height	of navel
												G	Height	of nipples
												E	Height	of shoulders

## HIGH SCHOOL GIRLS.

TABLE OF PHYSICAL EFFICIENCY BASED UPON AGE,  
HEIGHT, WEIGHT.

F indicates fair, G good, E excellent.

Age	Ht.	Wt.	50-YARD DASH (In seconds and tenths).			INDOOR BASE- BALL FARTHROW (Feet and Inches).			RUNNING BROAD JUMP (Feet and Inches).		
			F.	G.	E.	F.	G.	E.	F.	G.	E.
12.....	56	79	8.1	8.4	7.2	37	40.5	46	7.8	8.6	9.4
	59	91	8.0	7.4	7.1	39	44.9	50	8.2	9.0	10.0
	61	101	8.0	7.4	7.2	38	42.8	48	8.4	9.0	10.5
13.....	57	84	9.0	8.1	7.3	37	43.6	48	7.3	8.4	9.4
	60	97	8.4	8.2	7.4	41	49.4	63	7.5	8.2	9.7
	62	107	9.0	8.1	7.4	40	44.8	58	6.10	7.9	8.7
14.....	58	89	9.0	8.2	7.3	37	44.9	53	6.11	7.8	8.7
	61	104	8.4	8.1	7.1	41	49.8	62	7.8	8.3	9.11
	63	113	9.0	8.2	7.3	45	51.9	67	7.10	8.6	10.1
15.....	59	95	9.1	8.3	7.4	39	46.1	60	6.5	7.2	9.0
	62	111	9.0	8.2	7.2	47	52.4	70	7.9	8.2	9.9
	64	119	8.4	8.0	7.1	44	51.0	67	8.0	8.5	10.0
16.....	60	102	8.4	8.0	7.1	44	50.2	63	8.2	9.1	10.2
	63	117	8.4	8.0	7.1	48	53.5	74	8.0	8.9	10.0
	65	123	9.0	8.1	7.2	47	52.10	71	8.1	8.10	10.1
17.....	61	109	9.0	8.1	7.3	42	50.3	62	7.11	8.5	10.0
	64	121	9.0	8.4	7.2	48	53.2	71	8.0	8.8	10.3
	66	127	8.4	8.0	7.2	49	59.10	74	8.5	9.4	10.6
18.....	62	115	8.4	8.0	7.1	45	51.5	65	8.1	8.11	10.5
	65	125	9.0	8.2	7.3	48	57.10	72	8.0	8.9	10.4
	67	130	8.3	8.0	7.1	41	49.2	58	8.7	9.7	10.9
19.....	62	116	8.4	8.1	7.3	45	53.5	65	8.2	9.4	10.4
	65	126	8.3	8.0	7.1	46	55.1	71	8.6	9.6	10.7
	67	131	8.4	8.2	7.4	48	58.8	73	7.6	8.0	8.8
20.....	66	130	8.4	8.2	7.4	44	58.8	73	7.0	7.8	8.5

## EFFICIENCY TESTS.

## STANDARDS FOR EFFICIENCY TESTS.

First Grade—Bronze button or pin, contestants to be under 14 years of age.

Second Grade—Silver button or pin, contestants to be under 17 years of age.

Third Grade—Gold button or pin, contestants to be over 17 years and under 20 years of age.

The Standards for the Efficiency Tests adopted by the Playgrounds Association of Philadelphia, which must be met by all girls and boys desiring to secure the button or pin presented to those who succeed in reaching the standards set in each event of a group, are as follows:

*First Grade—Bronze (Under 14 Years).*

## BOYS

1. Running—50 yards ..... 7 2-5 seconds.
2. Standing broad jump ..... 6 feet.
3. Far throw—basket-ball ..... 27 feet.
4. Pull-up (chinning) ..... 4 times.
- Or 5. Swim—breast stroke ..... 100 feet.

## GIRLS.

1. Running—50 yards ..... 8 1-5 seconds.
2. Standing broad jump ..... 5 feet.
3. Far throw—basket-ball ..... 25 feet.
4. Far throw—hurl ball ..... 35 feet.
- Or 5. Swim—breast stroke ..... 100 feet.

*Second Grade—Silver (Under 17 Years).*

## BOYS.

1. Running—100 yards ..... 11 3-5 seconds.
2. Running broad jump ..... 15 feet.
3. Shotput—8 pounds ..... 30 feet.
4. Running high jump ..... 3 feet 10 inches.

5. Swim—show breast, side and back stroke . . . . . 30 minutes.  
 Or 6. Skating (ice or roller)—describe three fancy figures . . . . . 70 per cent.

## GIRLS.

1. Running—100 yards . . . . . 15 seconds.  
 2. Hop, step and jump—10 feet start . . . . . 18 feet.  
 3. Far throw—basket-ball . . . . . 30 feet.  
 4. Goal throw—7 out of 12 . . . . . 15 foot distance.  
 5. Swim—show breast, side and back stroke . . . . . 30 minutes.  
 Or 6. Skating (ice or roller)—describe three fancy figures . . . . . 70 per cent.

*Third Grade (Over 17 Years, Under 20 years).*

## BOYS.

1. Running—220 yards . . . . . 28 seconds.  
 2. Running broad-high jump . . . . . 8 ft. x 3 ft. 6 in.  
 3. Shotput—12 pounds . . . . . 32 feet.  
 4. Rope climb—hands only . . . . . 20 feet in 11 sec.  
 5. Swim—1 mile . . . . . 35 minutes.  
 6. Dive—front, back, swan and front jack in good form. 80 per cent.  
 Or 7. Skating (ice or roller)—describe five fancy figures; at least one of them backwards . . . . . 80 per cent.

## GIRLS.

1. Running—220 yards . . . . . 35 seconds.  
 2. Character dance—using at least 6 steps in good form. 80 per cent.  
 3. Far throw—4-pound medicine ball, back overhead . . 28 feet.  
 4. Rope climb—hands and feet, 15 feet in . . . . . 12 seconds.  
 5. Swim—1 mile . . . . . 45 minutes.  
 6. Dive—front, back, swan and front jack in good form. 80 per cent.  
 Or 7. Skating (ice or roller)—describe five fancy figures; at least one of them backwards . . . . . 80 per cent.

## RULES GOVERNING THE TESTS.

1. The trials for each event may be taken at any time.
2. The person permitted to supervise the taking of a test (the examiner) must be approved by the Playgrounds Association.
3. Records of successful trial must be entered upon the official cards furnished for this purpose free of charge by the Playgrounds Association.
4. It is possible for the same person eventually to win the three trophies.
5. Younger persons may try for the trophies of the next higher grade.

## TABLE OF POINTS FOR GROUP CONTESTS.

In a field day it is often necessary to get the averages of the competing teams and to change these averages into points. The following average records and points made during the 1911 Field Day of the High Schools of Milwaukee, Wis., will be of great help to all who undertake work of this character.

GROUP CONTESTS. (Each Group Consists of Five and Four Events  
Respectively.)

## BOYS' GROUP.

Two sets of club exercises.

One hundred and twenty yards low hurdles (five 30-inch hurdles).

Shotput.

Running broad jump.

Relay race, 150 yards for each boy (20 to a team).

## GIRLS' GROUP.

Two sets of wand exercises.

Eighty-five yards low hurdles (four 20-inch hurdles).

Throwing the 4-pound hurl ball.

Standing broad jump.



## TABLE FOR CHANGING RESULTS INTO POINTS.

## BOYS.

*Broad Jump*—10 feet equal to 1 point; each half foot farther, 1 point more;  $19\frac{1}{2}$  feet, 20 points.

*Shotput*—17 feet, 1 point; each foot farther, 1 point more; 36 feet, 20 points.

*Hurdles*—22 3-5 seconds, 1 point; each 2-5 second less, 1 point more; 15 seconds, 20 points.

*Broad Jump*—3 feet, 1 point; each 3 inches more, 1 point more; 7 feet 9 inches, 20 points.

*Hurl Ball*—13 feet, 1 point; each 3 feet more, 1 point more; 70 feet, 20 points.

*Hurdles*—20 2-5 seconds, 1 point; each 2-5 seconds less, 1 point more; 13 seconds, 20 points.

In judging the free exercises and the relay race, the work of the class as a whole was considered.

The highest number of points attainable in each event was 20.

## FURTHER EFFICIENCY TESTS.

The Playgrounds Association of America in its athletic badge test suggests that no limit should be set as to age or weight, that any contestant may enter any test at any age, but should not be permitted to receive more than one badge for any one grade in any one year. For particulars and badges, write to the Association, No. 1 Madison Avenue, New York City.

*First Test—Bronze Badge.*

## BOYS.

Pull up (chinning) . . . . .	4 times.
Standing broad jump . . . . .	5 feet 9 inches.
Sixty-yard dash . . . . .	8 3-5 seconds.

## GIRLS.

All-up Indian club race, 140 yards. . . . .	30 seconds.
Or potato race. . . . .	42 seconds.
Basketball goal throwing. . . . .	2 goals, 6 trials.
Balancing . . . . .	24 feet, 2 trials.

*Second Test—Silver Badge.*

## BOYS.

Pull up (chinning) .....	6 times.
Standing broad jump .....	6 feet 6 inches.
Sixty-yard dash .....	8 seconds.
Or 100-yard dash .....	14 seconds.

## GIRLS.

All-up Indian club race, 140 yards .....	28 seconds.
Or potato race .....	39 seconds.
Basketball goal throwing .....	3 goals, 6 trials.
Balancing (bean-bag or book on head) .....	24 feet, 2 trials.

*Third Test—Gold-Filled Badge.*

## BOYS.

Pull up (chinning) .....	9 times.
Running high jump .....	4 feet 4 inches.
Two-hundred-and-twenty-yard run .....	28 seconds.

## GIRLS.

Running and catching .....	20 seconds.
Throwing for distance, basketball .....	42 feet.
Or volleyball .....	44 feet.
Volleyball serving .....	3 in 5 trials.

STANDARDS FOR BOYS PROPOSED BY THE BOY  
SCOUTS OF AMERICA.

Qualify in one event, according to weight, in each of the following groups:

	Under 110 Lbs.	Under 125 Lbs.	Under 140 Lbs.	Over 140 Lbs.
Running broad jump .....	12 ft.	13 ft.	14 ft.	15 ft.
Running high jump .....	3 ft. 9 in.	4 ft.	4 ft. 3 in.	4 ft. 6 in.
Standing broad jump .....	6 ft. 9 in.	7 ft. 3 in.	7 ft. 9 in.	8 ft. 3 in.
Standing high jump .....	3 ft. 2 in.	3 ft. 4 in.	3 ft. 6 in.	3 ft. 8 in.

Fifty-yard dash.....	7 3-5 sec.	7 1-5 sec.	7 sec.	6 3-5 sec.
Hundred-yard dash.....		13 sec.	12 3-5 sec.	12 2-5 sec.
Six potato race.....	27 sec.	26 sec.	25 sec.	24 sec.
Twenty-yard swim.....	17 4-5 sec.	17 1-5 sec.	16 3-5 sec.	16 sec.
Forty-yard swim.....	39 sec.	38 sec.	37 sec.	36 sec.
Pull up.....	6 times.	8 times.	10 times.	12 times.
8-lb. shot put.....	24 ft.	28 ft.	32 ft.	36 ft.
Push up from floor.....	10 times.	12 times.	14 times.	16 times.
Rope climb, 18 feet.....	15 sec.	13 sec.	11 sec.	10 sec.

## APPENDIX VI.

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*Quiet Games, Experiments, Problems, Etc., for Warm Days.\**

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## SIMON SAYS, "THUMBS UP."

The players are seated or stand in a circle. The leader says, "Simon says, 'Thumbs up,'" (down, wiggle-waggle, or any movement), at the same time turning his thumbs as he says, and is followed by all the players. If, however, he omits to say, "Simon says," he may do the movement, but no one else may, only those movements preceded by the words, "Simon says," being imitated.

## BIRD CATCHER:

The children sit or stand in a circle, with the "bird catcher" in the middle. Each child is given the name of some bird. The leader tells a story which occasionally brings in the name of a bird. At the mention of a bird the player assigned its name quickly raises his hands and brings them down again. When the owl is mentioned (no one is given this name) all children must place their hands behind the back and hold them there until another bird is mentioned. The catcher tries to seize a hand whenever it is moved. A player whose hand is caught or who does the wrong thing must change places with the catcher.

\* Most of these games can be played in classrooms as well as in playgrounds.

## ARMS, LEGS AND TRUNKS.

A circle is formed, the place of each player being marked with chalk, or in any other way. One of the players, standing in the center, points to any one in the circle, saying, "Arm" (or leg, or trunk), and then counts rapidly to ten. If the player to whom he points does a movement with the part mentioned before the leader finished counting, the leader goes on and points elsewhere, until some one fails to do a movement with the part called for. This player then steps out of the circle. The leader may at any time call out "Change," when all must change places. Whoever fails to secure a place becomes the next leader.

## FLY AWAY.

The children are seated with their hands in their laps. When the leader starts the game by raising his hands and saying, "Fly away, mosquito," or "Fly away, bat," or "Fly away, robin," or "Fly away," followed by the name of any other thing that flies, the rest of the players are to raise their hands and wave them. When he says, "Fly away," followed by the name of something that does not fly, the players are not to raise their hands, although the leader raises his. Any one making a miss either by not raising the hands at the right time or by raising the hands at the wrong time is out of the game. The winner is the one who remains after all the rest are out.

## BUZZ.

The participants are seated in a circle, or around the room. One person begins by saying, "One," the next "Two," the counting continuing around the circle; but, whenever the number "seven" is reached, or any multiple of seven, as fourteen, twenty-one, etc., or any number having the word seven in it, as seventeen or twenty-seven, it must not be given, but in its place the person says "Buzz," and the following number is counted by the next player. On the failure of any one to say "Buzz" at the proper time, he is dropped from the circle. Thus the game proceeds, usually commencing with "one" again each time a person misses, until but one player is left to score the victory. Some action or movement, as clapping of hands, etc., can be substituted for the speaking of the word "Buzz."

As a variation, have each pupil with the three sticks form angles in as many ways as possible. As soon as an angle has been formed draw it upon a piece of paper. At the end of five minutes see who has formed the greatest number of angles. No angles less than forty-five degrees to be counted, nor variations less than five degrees.

Another variation is to see how many right angles may be laid with the same number of sticks.

### FLOATING FEATHER.

Divide the players into several groups, each group forming a circle. One player in each circle starts the game by blowing a feather up into the air. The object of the game is to keep the feather up in the air within the circle.

### BUTTON, BUTTON, WHO HAS THE BUTTON?

Have the players seated in a circle. One player starts a button (or some other small object) around the circle. All players move one or both hands rapidly from side to side, so that the player who is "it" finds it difficult to locate the button. The player having the button when tagged is "it."

A variation of this game is to have a long rope upon which a hammock ring (a key or some other object) has been strung. This ring is passed rapidly from right to left, the tagger trying to locate it.

### WHAT AM I THINKING OF?

The leader thinking of some object, says: "What am I thinking of?" Each of the other players names some object which he surmises the leader is thinking of. After all have guessed the leader names the object which he had in mind. Each of the guessers must then tell why the object which he guessed is like the object named by the leader. If the leader thought of a book and a door had been guessed he says: "Why is a door like a book?" A good answer would be, "Because you can open and shut both of them." One who guessed a tree might answer, "Because they both have leaves." For a bell the answer might be, "Because they both attract our attention." Strained resemblances must often be made use of in order to justify guesses, but this will only add to the interest and merriment of the game. One who first guesses correctly becomes the leader for the next round. The game may be varied by guessers telling why their thought is *not* like that of the leader.

## ROPE AND RING.

The pupils are arranged in a circle, standing almost shoulder to shoulder, with both hands on a rope or strong twine. One child is in the center. Somewhere on the rope is a ring. At a signal, all begin to move both hands on the rope; the ring is then on its way around, the child in the center trying to locate it. If he is successful, the one who had the ring takes his place in the center.

## EARTH, AIR AND WATER.

The pupils being seated in a circle, one of the number who has a knotted handkerchief or some other suitable object, calls out "earth," and throwing the handkerchief at some one, begins to count ten. The person who receives the handkerchief must mention the name of some animal before the ten counts are concluded, or he pays a forfeit. He then throws the handkerchief to some other player, calling either earth, air or water, and the game goes on. If "air" is called, the name of a bird must be given, if "water" that of a fish. With older players other groups of things may be added to those mentioned—*e. g.*, flower, signifying that the player must mention a flower, or city, when he must name a city, etc., etc.

## A TALK-FEST.

On rainy or hot days playground teachers often are at their wits' end to devise means of entertainment and diversion for their pupils. A game that never fails to hold the interest of the crowd for a long time is a "talk-fest." The players are seated in a circle, or in a group.

Two pupils enter the contest, the object of which is to have one pupil out-talk the other. Neither participant is allowed to smile. Who laughs or smiles is out. Who stops talking is out. What is said need have no sense, the thing is to keep on talking until one opponent gives up or until by ludicrous remarks one player has made the other smile or laugh.

## HIT OR MISS.

Place a large inflated paper bag, a paper hat, an empty flower pot, a tin can, or something of like character on a spot definitely marked as the "home." Blindfold a player who has a stick in his hand, and who is standing directly

in front of the "home." Upon command this person faces away from the object and takes twelve steps forward. He then again faces about, and walks back to where he imagines the object is. He then is allowed three vertical strikes at the object (not horizontal). When played as a team game a hit counts one point and the members of the teams alternate.

### CHARADES.

The players are divided into two groups. One group acts out some word like fare, swim, shoot, etc. The other group guesses what is being represented. As an aid to the guessing side it is customary at the beginning of the game to state that what group number one is going to represent rhymes with another word. For instance, if shoot were to be acted, boot would rhyme with shoot. In another case, hymn would rhyme with swim, hair with fare, etc. When a performance has been rightly guessed the other group performs.

### SIMPLE EXPERIMENTS.

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*At Times, These Simple Experiments Will Be as Welcome to Older Pupils.  
in Playgrounds as the "Quiet" Games Are.*

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One of the best ways to get pupils to think is through experiments. Children like to see things, and when they observe any physical phenomenon, they wish to know the cause, and will reason for a long time upon a simple experiment to explain "what made it do that." The following attractive and interesting experiments with air can be performed with 10 cents' worth of glass tubing and 10 cents' worth of rubber tubing. The bottles and corks pupils will gladly bring from home.

#### EXPERIMENT No. 1.

Matter is defined as anything that occupies space. Is air matter?

Place a cork on a pan of water; over it place an inverted tumbler and press down. The cork is seen on the surface of the water at the bottom of the pan. The water does not rise in the tumbler because the air is there. We see that air occupies space, therefore is matter.

## EXPERIMENT No. 2.

Matter possesses energy. Energy is the ability to produce motion. Does air possess energy?

Into a bottle put some water. Through a tightly fitting cork make a hole with a round file. Through this run a glass tube, letting it dip into the water. Now blow through the tube and the air will bubble through the water and be compressed in the bottle above the water. When you remove your mouth the compressed air will force the water out of the tube in a fountain, thus producing motion. To work well the bottle should be large and the tube drawn to a point by holding it in the flame of an alcohol lamp. (This lamp can be made by putting a glass tube through a cork in an ink bottle, and drawing a rag through the glass tube for a wick).

## EXPERIMENT No. 3.

Has the atmosphere pressure? To answer this question, thrust a glass tube into a bottle of water. Place the finger over the upper end and lift the tube up. The atmospheric pressure holds the water up in the tube.

## EXPERIMENT No. 4.

Fill a tumbler with water, place a card over it and invert it. The atmospheric pressure holds the card on and the water up in the tumbler.

The tumbler can be placed on the table and the card drawn from under it, and the tumbler will remain upside down on the table, filled with water. Then the card can be slipped under again and the tumbler of water lifted from the table.

## EXPERIMENT No. 5.

Two tumblers can be placed with the tops together under water and lifted from the water and set in a quiet place. They will remain filled for a long time.

A chicken's watering cup can be made by placing a fruit jar filled with water, mouth downward, in a saucer. A thin chip can be placed under the jar to let a little water run into the saucer.



## EXPERIMENT No. 6.

Thrust a pin through the center of a card one inch square and place this on a spool with the pin in the hole of the spool to hold it from slipping off. Now blow through the other end of the spool. You cannot blow the card off. Why?

## EXPERIMENT No. 7.

An air-pump which will show atmospheric pressure very effectively can be made by taking a gallon bottle, nearly filled with water. Fit it with a two-holed cork. Through one hole run a glass tube to the bottom of the bottle. To the top of the glass tube fasten a rubber tube two feet long, making a siphon. Through the other hole in the cork fit a short glass tube. On the lower end fasten a small rubber balloon. Now suck on the rubber tube, and as the water flows out of the bottle the atmosphere will press in through the tube and expand the balloon.

This also shows the principle of respiration. As the intercostal muscles enlarge the chest, the air rushes into the lungs. The device can also be used for a condensing pump by reversing the action and letting water run into the large bottle.

## EXPERIMENT No. 8.

Another way to exhaust air is with an inspirator, which can be made by making a small hole in the side of a piece of rubber tubing, and through this hole, forcing a glass tube and running it down the rubber tube two inches or more. Now let water run through the glass tube and on through the rubber tube. The water rushing down will suck air in through the free end of the rubber tube and take it down with the water out of the lower end of the tube.

## EXPERIMENT No. 9.

A machine to make gas for the Bunsen burner can be made by half filling a bottle with gasoline and fitting it with a two-holed cork. In one hole fit a glass tube which extends into the gasoline. Into the other hole fit a tube which extends just through the cork. To the outer end attach a tube leading to the Bunsen burner. Blow in the free tube and light the gas.

## EXPERIMENT No. 10

To make a Bunsen burner, fit a piece of cardboard over a piece of glass tubing that has been bent once at right angles, to make it rest on the table, and again at right angles, to make it stand up. Over this set a larger glass tube, or piece of iron pipe, four inches long and a half inch in diameter and let it rest on the cardboard. Pin-holes can be made in the cardboard to let in air from the bottom and another card slipped up and down on the tube to regulate the amount of air.

To make a complete gas plant, break a piece out of the bottom of a gallon bottle, holding the edge of the bottom in the flame of a lamp. This will crack out a small piece. Set this in a small tin pail of water and let the lower end of the tube in Experiment No. 8 run in at the bottom of the bottle through the break. Now lead a tube from the cork of the bottle to the gasoline bottle and the gas plant is ready to work.

## APPENDIX VII.

*Types of Mass-Exercises Suitable for Play-Days, Field Days, or Exhibitions.*

## COMPOSITION No. 1.

The following exercises were written to "Old Faithful," a march by A. Holzman. The music is in 6-8 time; count two for each measure of music.

The order of the exercises should be as follows: After the ranks have been opened the music plays the introduction, 4 bars equals 8 counts. The exercises of Part I, 64 counts, should then be performed. After an intermission of 16 counts filled in by drum beats come the exercises of Part II, 64 counts. Then after a similar intermission comes Part III, 64 counts, then Part IV, 96 counts, and, as the last, after a similar intermission, comes Part V, 96 counts. The music is played exactly as written, with the exception of the 16 drum beats between each part.

## PART I. (64 Counts.)

## I.

- 1 to 4. Raise arms sideward.
- 5 to 8. Raise arms upward.

- 9 to 12. Lower arms sideward.  
 13 to 16. Arms down.  
 Repeat twice, 2 counts for each movement, 1 to 16.

## II.

- 1 to 4. Raise arms forward.  
 5 to 8. Raise arms upward.  
 9 to 12. Lower arms forward.  
 13 to 16. Arms down.  
 Repeat twice, 2 counts for each movement, 1 to 16.  
 Sixteen counts for intermission.

## PART II. (64 Counts.)

## I.

- 1 to 4. Stride left sideward and place hands on shoulders.  
 5 to 8. Bend left knee and straighten arms sideward.  
 9 to 12. Reverse the foregoing movement.  
 13 to 16. Return to the starting position.  
 Repeat twice, 2 counts for each movement, 1 to 16.

## II.

- 1 to 4. Stride left forward and place hands on shoulders.  
 5 to 8. Bend left knee and straighten arms upward.  
 9 to 12. Reverse.  
 13 to 16. Return.  
 Repeat twice, 2 counts for each movement, 1 to 16.  
 Sixteen counts for intermission; on the ninth count let pupils bend arms for thrust.

## PART III. (64 Counts.)

## I.

- 1 to 4. Lunge left sideward and thrust sideward.  
 5 to 8. Bend trunk left and bend left arm over back, right arm over head.  
 9 to 12. Reverse.  
 13 to 16. Return.  
 Repeat twice, 2 counts for each movement, 1 to 16.

## II.

- 1 to 4. Lunge left forward and thrust upward.
- 5 to 8. Bend trunk forward and swing arms fore-downward.
- 9 to 12. Reverse.
- 13 to 16. Return.

Repeat twice, 2 counts for each movement, 1 to 16.

Sixteen counts for an intermission; on the ninth count let the pupils lower the arms.

## PART IV. (96 Counts.)

## I.

- 1 to 4. Two steps left sideward.
- 5 to 8. Mark time, four steps.
- 9 to 10. Raise arms sideward.
- 11 to 12. Raise arms upward.
- 13 to 14. Lower arms sideward.
- 15 to 16. Arms down.

Repeat, but march to the right, 1 to 16.

## II.

- 1 to 4. Four steps forward.
- 5 to 8. Mark time, four steps.
- 9 to 10. Raise arms forward.
- 11 to 12. Raise arms upward.
- 13 to 14. Lower arms forward.
- 15 to 16. Arms down.

Repeat, but march 4 steps backward, 1 to 16.

## III.

- 1 to 4. Two steps left sideward.
- 5 to 8. Mark time, four steps.
- 9 to 10. Stride left sideward and hands on shoulders.
- 11 to 12. Bend left knee and straighten arms sideward.
- 13 to 14. Reverse to former position.
- 15 to 16. Return to fundamental position.

Repeat marching to the right and then stride right sideward, etc., 1 to 16.

Sixteen counts intermission; let the pupils bend arms for thrust on the ninth count.

## PART V. (96 Counts.)

## I.

- 1 to 4. Two steps left sideward.
- 5 to 8. Mark time, four steps.
- 9 to 10. Lunge left sideward and thrust sideward.
- 11 to 12. Bend trunk left and swing left arm down and across the back, right arm up and bend it over the head.
- 13 to 14. Reverse to preceding position.
- 15 to 16. Return to starting position.
- Repeat to the opposite side, 1 to 16.

## II.

- 1 to 4. Four steps forward.
- 5 to 8. Mark time, four steps.
- 9 to 10. Lunge left forward and thrust upward.
- 11 to 12. Bend trunk forward and swing arms fore-downward.
- 13 to 14. Reverse to preceding position.
- 15 to 16. Return to starting position.
- Repeat, but marching backward, and lunge right forward, 1 to 16.

## III.

- 1 to 4. Two steps left sideward.
- 5 to 8. Mark time, four steps.
- 9 to 10. Lunge obliquely left forward and thrust diagonally, the left arm obliquely fore-side-upward, the right arm in opposite direction.
- 11 to 12. Turn trunk left (one-eighth of a turn), reverse the arm positions and draw the head well backward.
- 13 to 14. Reverse to preceding position.
- 15 to 16. Return to starting position.
- Repeat in the opposite direction, lunging right, 1 to 16.

## COMPOSITION No. 2.

Music: "In the Arena" march, by H. Engelman; published by Theo. Presser Company, Philadelphia, Pa. The march is written in 4-4 time. Two counts are taken for each measure. When taking the exercises count up to 16, and then repeat. The "Introduction" to the march has 4 measures. There

are five parts in the march, of 32 measures each; the fourth part (in the form of an interlude) is skipped.

There are two groups of exercises. For each group the complete march (excepting the interlude) should be played. After the first group of exercises has been performed there should be an intermission of 16 drum-beats. Then the whole march should again be played for the second group.

The exercises in Parts III and IV of each group are tactics (marching exercises), Part IV being exactly like Part III, except that the following words should be sung while marching:

FIELD DAY SCHOOL SONG.

With heads erect and flashing eyes  
 We march upon the field;  
 With hearts so true, with courage bold,  
 We fear not, nor shall yield.  
 Our sports and games, our races, too,  
 Are more to us than play;  
 They give us health, and strength and grace,  
 Lead us the honest way.

INTRODUCTION. (4 Measures, 8 Counts. All Stand in Position.)

*Group I.*

PART I. (32 Measures Equal 64 Counts.)

I. Measures.

- 1 to 2. Raise the arms sideward. Counts 1 to 4.
- 3 to 4. Raise the arms upward. Counts 5 to 8.
- 5 to 6. Lower the arms forward. Counts 9 to 12.
- 7 to 8. Lower the arms. Counts 13 to 16.

II.

- 9 to 16. Repeat the exercises of I twice, giving two counts to each movement. Counts 1 to 16.

III.

- 17 to 18. Raise the arms forward. Counts 1 to 4.
- 19 to 20. Raise the arms upward. Counts 5 to 8.

21 to 22. Lower the arms sideward. Counts 9 to 12.

23 to 24. Lower the arms. Counts 13 to 16.

IV.

Repeat the exercises of III twice, giving two counts to each movement,  
1 to 16.

PART II. (32 Measures Equal 64 counts.)

The arm movements of Part I are repeated with striding.

I.

1 to 2. Raise the arms sideward and stride left sideward. Counts 1  
to 4.

3 to 4. Raise the arms upward and replace the left foot. Counts  
5 to 8.

5 to 6. Lower the arms forward and stride left forward. Counts 9  
to 12.

7 to 8. Lower the arms and replace the left foot. Counts 13 to 16.

II.

Repeat the exercises of I, giving two counts to each movement, 1 to 16.

III.

1 to 2. Raise the arms forward and stride right forward. Counts 1  
to 4.

3 to 4. Raise the arms upward and replace the right foot. Counts 5  
to 8.

5 to 6. Lower the arms sideward and stride right sideward. Counts  
9 to 12.

7 to 8. Lower the arms and replace the right foot. Counts 13 to 16.

IV.

Repeat the exercises of III twice, giving two counts to each movement,  
1 to 16.

PART III. (32 Measures Equal 64 Counts.)

Marching in a cross.

I.

1 to 2. In four steps face to the left. Counts 1 to 4.

3 to 4. Four steps forward. Counts 5 to 8.

5 to 6. In four steps face left about. Counts 9 to 12.

7 to 8. Four steps forward. Counts 13 to 16.

II, III and IV are exactly like I. Each part takes 16 counts and consists of marching on one part of the cross.

NOTE—The interlude as written in the march is not played.

#### PART IV. (32 Measures Equal 64 Counts.)

The air is exactly like Part III. The same marching movements are performed as in Part III, with the addition of singing the words of the Field Day Song.

Interlude of 16 drum-beats. Get into line in case the alignment has been lost. On count 9 bend arms for thrust. The music should now be repeated without the introduction.

#### *Group II.*

##### PART I. (32 Measures Equal 64 Counts.)

I.

1 to 2. Lunge left sideward. Counts 1 to 4.

3 to 4. Thrust upward. Counts 5 to 8.

5 to 6. Bend the arms. Counts 9 to 12.

7 to 8. Replace the left foot. Counts 13 to 16.

II.

Repeat the exercises of I twice, giving two counts to each movement,  
1 to 16.

III.

1 to 2. Lunge right forward. Counts 1 to 4.

3 to 4. Thrust upward. Counts 5 to 8.

5 to 6. Bend the arms. Counts 9 to 12.

7 to 8. Replace the right foot. Counts 13 to 16.

IV.

Repeat the exercises of III twice, giving two counts to each movement,  
1 to 16.



## PART II. (32 Measures Equal 64 Counts.)

I.

- 1 to 2. Lunge left sideward. Counts 1 to 4.
- 3 to 4. Bend the trunk left and thrust right upward. Counts 5 to 8.
- 5 to 6. Straighten the trunk and bend the right arm. Counts 9 to 12.
- 7 to 8. Replace the left foot. Counts 13 to 16.

II.

Repeat the exercises of I twice, giving two counts to each movement,  
1 to 16.

III.

- 1 to 2. Lunge right forward. Counts 1 to 4.
- 3 to 4. Bend the trunk forward and thrust downward. 5 to 8.
- 5 to 6. Straighten the trunk and bend the arms. Counts 9 to 12.
- 7 to 8. Replace the right foot. Counts 13 to 16.

IV.

Repeat the exercises of III twice, giving two counts to each movement,  
1 to 16.

## PART III. (32 Measures Equal 64 Counts.)

Marching in a square.

I.

- 1 to 2. In four steps, face to the left. Counts 1 to 4.
- 3 to 4. Four steps forward. Counts 5 to 8.
- 5 to 6. In four steps face to the left. Counts 9 to 12.
- 7 to 8. Four steps forward. Counts 13 to 16.

II.

9 to 16. Repeat I. Counts 1 to 16.

III.

- 1 to 2. In four steps face to the right. Counts 1 to 4.
- 3 to 4. Four steps forward. Counts 5 to 8.
- 5 to 6. In four steps face to the right. Counts 9 to 12.
- 7 to 8. Four steps forward. Counts 13 to 16.

IV.

9 to 16. Repeat III. Counts 1 to 16.

## PART IV. (32 Measures Equal 64 Counts.)

This is exactly like Part III, with the addition of the song.

## COMPOSITION No. 3.

The exercises were written to the music of "Teddy Bears' Pic Nic," a two-step by John W. Bratton, published by Witmark & Sons.

The music is written in 6-8 time. When exercising, count two for each measure of music.

The pupils should be arranged in open ranks of four: T T T T.

The exercises of Parts I, II and III are alike for both girls and boys. Parts IV, V and VI are, however, composed of different exercises for each sex. If desired, both sexes may perform the same exercises throughout.

## A—MASS EXERCISES FOR GIRLS.

INTRODUCTION. (8 Measures, 16 Counts. All Stand in Position.)

PART I. (32 Measures, 64 Counts. Four Divisions of 16 Counts Each.)

1. Four steps forward 1 to 4; face left about 5 to 8.  
Four steps forward 9 to 12; face left about 13 to 16 (on count 15 place hands on hips).
2. Straighten arms sideward 1 to 2; replace hands 3 to 4, repeat 5 to 8.  
Straighten arms upward 9 to 10, replace hands 11 to 12, repeat 13 to 16 (on count 15 lower arms to side).
3. Repeat the exercises under 1, 1 to 16.
4. Repeat the exercises under 2, 1 to 16.

NOTE—When marching four steps, take three steps forward and a closing step. The facing in all parts is done while marching.

PART II. (32 Measures, 64 Counts.)

1. Two steps left (sideward) 1 to 4; face left about 5 to 8.  
Two steps left 9 to 12; face left about 13 to 16 (on count 15 place hands on hips).
2. Bend trunk left and straighten arms sideward 1 to 2; return 3 to 4, repeat 5 to 8.  
Bend trunk backward and straighten arms upward 9 to 10; return 11 to 12, repeat 13 to 16 (on count 15 lower arms to side).

3. Repeat the exercises under 1, 1 to 16.
4. Repeat the exercises under 2, 1 to 16.

### PART III. (16 Measures, 32 Counts.)

1. Four steps forward 1 to 4; face left about 5 to 8.  
Four steps forward 9 to 12; face left about 13 to 16 (on count 15 place hands on hips).
2. Straighten the arms sideward 1 to 2 return 3 to 4, repeat 5 to 8.  
Straighten the arms upward 9 to 10; return 11 to 12, repeat 13 to 16 (on count 15 place knuckles on hips.)

### PART IV. (Trio. 32 Measures, 64 Counts.)

The movements in parts 4, 5 and 6 are performed alternately left and right.

1. Two steps left 1 to 4, two steps right 5 to 8.  
Four gallops left (sideward) 9 to 12, four gallops right 13 to 16.
2. Two steps left and (on count four) place the right foot crossed in front 1 to 4.  
Two steps right and place the left foot crossed in front 5 to 8.  
Three gallops left, and (on count 4) place the right foot crossed in front 9 to 12.  
The same exercise right sideward 13 to 16 (on count 15 straighten the arms sideward).
3. Repeat the exercises under 1, 1 to 16.
4. Repeat the exercises under 2, 1 to 16 (on count 15 lower the arms; on count 16 close feet).

### PART V. (16 Measures, 32 Counts.)

1. Each rank of four forms a small circle, hands grasped shoulder-high 1 to 4, mark time 5 to 8.  
Face left and march forward (in the circle) 9 to 16 (hands remain grasped).
2. Face right about and march forward (in the circle) 1 to 8.  
Re-form the front ranks 9 to 12, mark time 13 to 16.

## PART VI. (32 Measures, 64 Counts.)

1. Form circles of four, hands grasped shoulder-high 1 to 4, mark time 5 to 8.  
Eight gallops left (sideward) 9 to 16.
2. Eight gallops right (sideward) 1 to 8.  
Re-form the front ranks 9 to 12, mark time 13 to 16.
3. Repeat the exercises under 1, but when galloping raise the grasped hands upward 1 to 16.
4. Repeat 2 with grasped hands up 1 to 16.

All parts I to VI are now repeated. While the introduction of 16 counts is being played see that the ranks and files are again straightened.

## B—MASS EXERCISES FOR BOYS.

The same piece of music is used.

Parts IV, V and VI for boys are different from those for girls. While this is of no consequence in classes composed exclusively of boys, it must be taken into consideration in mixed classes.

The pupils in mixed classes must be arranged in two columns, each composed of ranks of four  $\begin{array}{cccc|cccc} \text{T} & \text{T} & \text{T} & \text{T} & & \text{T} & \text{T} & \text{T} & \text{T} \\ & & \text{Boys} & & & & \text{Girls} & & \end{array}$ . If the space for exercising is not large enough it is advisable to place the girls in the front half of the column and the boys in the rear half.

## INTRODUCTION. (All Stand in Position.)

## PART I. (Like the Exercise for Girls.)

## PART II. (Like the Exercise for Girls.)

## PART III. (Like the Exercise for Girls. On Count 15 Bend Arms for Thrust.)

## PART IV. (Trio. 32 Measures, 64 Counts.)

The exercises in the last parts are performed alternately, left and right (not twice to the same side as in the first parts).

1. Turn trunk left and thrust forward 1 to 2, return 3 to 4; turn trunk right and thrust forward 5 to 6, return 7 to 8.

Turn trunk left and thrust upward 9 to 10, return 11 to 12; turn trunk right and thrust upward 13 to 14, return 15 to 16.

2. Lunge left sideward, turn trunk left and thrust forward 1 to 2, return 3 to 4; the same right, 5 to 8.  
Lunge left sideward, turn trunk left and thrust upward 9 to 10, return 11 to 12; the same right 13 to 16.
3. Repeat the exercises under 1.
4. Repeat the exercises under 2 (on count 15 lower the arms).

#### PART V. (16 Measures, 32 Counts.)

1. Four steps forward, four steps in place, 1 to 8.  
Four steps backward, four steps in place 9 to 16.
2. Repeat 1 (on count 15 bend arms for thrust).

#### PART VI. (32 Measures, 64 Counts.)

1. Lunge left sideward and thrust sideward 1 to 2, return 3 to 4.  
The same exercise right 5 to 8.  
Lunge left sideward and thrust upward 9 to 10, return 11 to 12.  
The same exercise right 13 to 16.
2. Lunge left sideward, bend trunk left and thrust sideward 1 to 2, return 3 to 4. The same exercise right 5 to 8.  
Lunge left sideward, bend trunk left and thrust upward 9 to 10, return 11 to 12. The same exercise right 13 to 16.
3. Repeat the exercise under 1.
4. Repeat the exercise under 2 (on count 15 lower the arms).

The whole performance, Parts I to VI, is now repeated. While the introduction is being played, see that the ranks and files are again straightened.

#### COMPOSITION No. 4.

The exercises are written to the music "In Lilac Time," march, by Engleman; published by Theodore Presser Company, Philadelphia.

The pupils are arranged in ranks of four. Upon command, the ranks are opened left sideward.

The entire march is played through three times as it is written, except the third part, which is not repeated as is indicated in the music.

Each time the march is played one group of exercises is performed, each group consisting of three parts. There should be either 16 or 32 drum-beats intermission between the groups of exercises.

### GROUP I.

#### PART I. (32 Measures, 64 Counts.)

1. (a) Face left and raise arms forward, 1-4.  
(b) Raise arms upward, 5-8.  
(c) Reverse, 9-12.  
(d) Return, 13-16.
2. (a) Raise arms sideward, 1-4.  
(b) Raise arms upward, 5-8.  
(c) Reverse, 9-12.  
(d) Return, 13-16.
3. (a) Face right and raise arms forward, 1-4.  
(b) Raise arms upward, 5-8.  
(c) Reverse, 9-12.  
(d) Return, 13-16.
4. Like 2 of this part, 1-16. On the last count place hands at waist in preparation for next part.

#### PART II. (32 Measures, 64 Counts.)

1. (a) Step-hop left and right sideward, 1-4.  
(b) Four gallops left sideward, 5-8.  
(c) Step-hop right and left sideward, 9-12.  
(d) Four gallops right sideward, 13-16.
2. (a) Step-hop left and right sideward, 1-4.  
(b) Four steps forward (closing heels on 8), 5-8.  
(c) Step-hop right and left sideward, 9-12.  
(d) Four steps backward (closing heels on 16), 13-16.
3. Repeat 1 of this part.
4. Repeat 2 of this part, lowering hands on last count.  
Intermission of 4 measures, in which lines are straightened.

## PART III. (32 Measures, 64 Counts.)

- (a) Face left and bend knees, 1-4.
- (b) Lunge left forward, 5-8.
- (c) Reverse, 9-12.
- (d) Return, 13-16.
- (a) Jump to side stride, 1-2; and return, 3-4.
- (b) Jump to side stride and return, 5-6.
- (c) Jump to side stride and return, 7-8.
- (d) Repeat (a), (b) and (c), 9-16.

Like 1 of this part, facing right and lunging right forward, 1-16.

Like 2 of this part, 1-16.

## GROUP II.

## PART I. (32 Measures, 64 Counts.)

- (a) Face left, lunge left forward, and raise arms forward, 1-4.
- (b) Raise arms upward, 5-8.
- (c) Reverse, 9-12.
- (d) Return, 13-16.
- (a) Lunge left sideward and raise arms sideward, 1-4.
- (b) Raise arms upward, 5-8.
- (c) Reverse, 9-12.
- (d) Return, 13-16.

As 1 of this part, facing right and lunging right forward, 1-16.

As 2 of this part, lunging right sideward, 1-16. On the last count place hands at waist.

## PART II. (32 Measures, 64 Counts.)

- (a) Step-hop left and right sideward, 1-4; on 2 raise the left arm in half circle over head and on 4 the right arm in half circle over head.
- (b) Four gallops left sideward, with arms raised sideward, 5-8.
- (c) Step-hop right and left sideward, 9-12, raising the right arm in half circle over head on 10, and the left on 12.
- (d) Four gallops right sideward, with arms raised sideward, 13-16.
- (a) Step-hop left and right sideward, 1-4, with left and right arms in half circle over head on 2 and 4.

- (b) Four steps forward, with arms raised sideward, closing heels on 8, 5-8.
  - (c) Step-hop right and left sideward, 9-12, raising right and left arms in half circle over head on 10 and 12.
  - (d) Four steps backward, with arms raised sideward, 13-16.
  - 3. Repeat 1 of this part, 1-16.
  - 4. Repeat 2 of this part, 1-16, lowering hands on last count.
- Intermission of 4 measures.

### PART III. (32 Measures, 64 Counts.)

- 1. (a) Face left, bend knees and raise arms forward, 1-4.
- (b) Lunge left forward and raise arms upward, 5-8.
- (c) Reverse, 9-12.
- (d) Return, 13-16.
- 2. (a) Jump to side stride and raise arms sideward, 1-2, return and lower arms, 3-4.
- (b) Jump to side stride and return, raising and lowering arms, 5-6.
- (c) Jump to side stride and return, raising and lowering arms, 7-8.
- (d) Repeat (a), (b) and (c), 9-16.
- 3. Like 1 of this part, facing right and lunging right forward, 1-16.
- 4. Like 2 of this part, 1-16.

### GROUP III.

#### PART I. (32 Measures, 64 Counts.)

- 1. (a) Face left, lunge forward and raise arms forward, 1-4.
- (b) Lower trunk and arms forward, 5-8.
- (c) Reverse, 9-12.
- (d) Return, 13-16.
- 2. (a) Lunge left sideward and raise arms sideward, 1-4.
- (b) Bend trunk left and raise right arm upward and place left hand on hip, 5-8.
- (c) Reverse, 9-12.
- (d) Return, 13-16.
- 3. Like 1 of this part, facing right and lunging right forward, 1-16.



4. Like 2 of this part, lunging right and bending right with opposite arm work, 1-16. On last count place hands at waist.

### PART II. (32 Measures, 64 Counts.)

Like Part II of Group II.

Intermission of 4 measures.

### PART III. (32 Measures, 64 Counts.)

1. (a) Face left, bend knees and raise arms forward, 1-4.  
 (b) Lunge left forward, raise arms upward and lower trunk half forward, 5-8.  
 (c) Reverse, 9-12.  
 (d) Return, 13-16.
2. Like 2 in Part III of Group II.
3. (a) Face right, bend knees and raise arms forward, 1-4.  
 (b) Lunge right forward, raise arms upward and lower trunk half forward, 5-8.  
 (c) Reverse, 9-12.  
 (d) Return, 13-16.
4. Like 2.

### COMPOSITION No. 5.

The exercises were written to the music "Marche des Petits Pierrots" ("Here, There and Everywhere"), by August Bosc, published by the Theodore Presser Company, Philadelphia. There is also a Victor record.

The pupils are arranged in ranks of four. Upon command, the ranks are opened left sideward.

The entire march is played through three times as it is written. Each time the march is played one group of exercises is performed, each group consisting of four parts. There should be either 16 or 32 drum-beats intermission between the groups of exercises.

### GROUP I.

#### INTRODUCTION. (8 Counts.)

#### PART I. (64 Measures, 128 Counts.)

1. (a) Raise arms sideward, 1-4.

## GAMES AND DANCES.

- (b) Raise arms upward and place hands on shoulders, 5-8.
- (c) Reverse, 9-12.
- (d) Return, 13-16.
- 2. (a) Raise arms forward, 1-4.
- (b) Raise arms upward and place hands on shoulders, 5-8.
- (c) Reverse, 9-12.
- (d) Return, 13-16.
- 3. (a) Face left and raise arms forward, 1-4.
- (b) Turn trunk right, swing right arm upward and sideward (arms sideward, palms down), 5-8.
- (c) Reverse, 9-12.
- (d) Return, 13-16.
- 4. Repeat 3; opposite, 1-16.
- 5. Repeat 1, 2, 3 and 4, two counts for each movement instead of four (32 counts).
- 6. Repeat 5 (32 counts).

### PART II. (48 Measures, 96 Counts.)

- 1. (a) Stride left sideward and raise arms sideward, 1-4.
- (b) Bend left knee and arms, hands in front of chest (palms downward), 5-8.
- (c) Reverse, 9-12.
- (d) Return, 13-16.
- 2. Repeat, opposite, 1-16.
- 3. (a) Stride left forward and swing arms foreupward, 1-4.
- (b) Face right (on heels) and lower arms forward, 5-8.
- (c) Reverse, 9-12.
- (d) Return, 13-16.
- 4. Repeat 3; opposite, 1-16.
- 5. Repeat 1, 2, 3 and 4, two counts for each movement instead of four (32 counts).

### PART III. (32 Measures, 64 Counts.)

- 1. (a) Raise arms sideward, 1-4.

- (b) Deep knee bend and move arms forward, 5-8.
- (c) Reverse, 9-12.
- (d) Return, 13-16.
- 2. Repeat, 1-16.
- 3. (a) Jump to sidestride and raise arms sideward, 1-2.
- (b) Raise arms upward, 3-4.
- (c) Reverse, 5-6.
- (d) Return, 7-8.
- 4. Repeat 3; 1-8.
- 5. (a) Face left, jump to sidestride and raise arms forward, 1-2.
- (b) Raise arms upward, 3-4.
- (c) Reverse, 5-6.
- (d) Return, 7-8.
- 6. Repeat 5; opposite, 1-8.

## GROUP II.

INTRODUCTION. (8 Counts; on Fifth Count Clinch Hands.)

## PART I. (64 Measures, 128 Counts.)

- 1. (a) Jump to sidestride and raise arms sideward, 1-4.
- (b) Raise arms upward and bend arms to strike (over shoulders; knuckles back), 5-8.
- (c) Reverse, 9-12.
- (d) Return, 13-16.
- 2. (a) Jump to sidestride and raise arms forward, 1-4.
- (b) Raise arms upward and bend arms to strike (over shoulders), 5-8.
- (c) Reverse, 9-12.
- (d) Return, 13-16.
- 3. (a) Face left, stride left forward and raise arms forward, 1-4.
- (b) Face right (on heels), swing right arm upward and sideward (arms sideward), 5-8.
- (c) Reverse, 9-12.
- (d) Return, 13-16.
- 4. Repeat 3; opposite, 1-16.

5. Repeat 1, 2, 3 and 4, two counts for each movement instead of four (32 counts).
6. Repeat 5 (32 counts).

PART II. (48 Measures, 96 Counts.)

1. (a) Lunge left sideward and raise arms sideward, 1-4.  
(b) Bend arms to strike over head (knuckles back), 5-8.  
(c) Reverse, 9-12.  
(d) Return, 13-16.
2. Repeat, opposite, 1-16.
3. (a) Lunge left forward and swing arms foreupward, 1-4.  
(b) Straighten left knee, face right and lower arms forward, 5-8.  
(c) Reverse, 9-12.  
(d) Return, 13-16.
4. Repeat 3; opposite, 1-16.
5. Repeat 1, 2, 3 and 4, two counts for each movement instead of four (32 counts).

PART III. (32 Measures, 64 Counts.)

1. (a) Raise arms sideward, 1-4.  
(b) Deep knee bend and move arms forward, 5-8.  
(c) Reverse, 9-12.  
(d) Return, 13-16.
2. Repeat, 1-16.
3. (a) Jump to sidestride and raise arms sideward, 1-2.  
(b) Raise arms upward, 3-4.  
(c) Reverse, 5-6.  
(d) Return, 7-8.
4. Repeat 3; 1-8.
5. (a) Face left, jump to sidestride and raise arms forward, 1-2.  
(b) Raise arms upward, 3-4.  
(c) Reverse, 5-6.  
(d) Return, 7-8.
6. Repeat 5; opposite, 1-8.

## GROUP III.

INTRODUCTION. (8 Counts; on Fifth Count Clinch Hands.)

## PART I. (64 Measures, 128 Counts.)

1. (a) Jump to sidestride and raise arms sideward, 1-4.  
(b) Raise arms upward, swing arms foredownward and lower trunk forward, 5-8.  
(c) Reverse, 9-12.  
(d) Return, 13-16.
2. (a) Jump to sidestride and raise arms forward, 1-4.  
(b) Raise arms upward, bend to strike over shoulders and bend upper trunk backward, 5-8.  
(c) Reverse, 9-12.  
(d) Return, 13-16.
3. (a) Face left, lunge left forward and raise arms forward, 1-4.  
(b) Lower trunk forward, 5-8.  
(c) Reverse, 9-12.  
(d) Return, 13-16.
4. Repeat 3; opposite, 1-16.
5. Repeat 1, 2, 3 and 4, two counts for each movement instead of four (32 counts).
6. Repeat 5 (32 counts).

## PART II. (48 Measures, 96 Counts.)

1. (a) Lunge left sideward and raise arms sideward, 1-4.  
(b) Bend arms to strike over head and bend trunk right, 5-8.  
(c) Reverse, 9-12.  
(d) Return, 13-16.
2. Repeat 1; opposite, 1-16.
3. (a) Lunge left forward and swing arms forward, 1-4.  
(b) Face right, swing arms foredownward and lower trunk forward, 5-8.  
(c) Reverse, 9-12.  
(d) Return, 13-16.

4. Repeat 3; opposite, 1-16.
5. Repeat 1, 2, 3 and 4, two counts for each movement instead of four (32 counts).

### PART III. (32 Measures, 64 Counts.)

1. (a) Raise arms sideward, 1-4.  
(b) Deep knee bend and move arms forward, 5-8.  
(c) Reverse, 9-12.  
(d) Return, 13-16.
2. Repeat 1, 1-16.
3. (a) Jump to sidestride and raise arms sideward, 1-2.  
(b) Raise arms upward and bend trunk left, 3-4.  
(c) Reverse, 5-6.  
(d) Return, 7-8.
4. Repeat 3; opposite, 1-8.
5. (a) Face left, jump to sidestride and raise arms forward, 1-2.  
(b) Lower trunk forward, 3-4.  
(c) Reverse, 5-6.  
(d) Return, 7-8.
6. Repeat 5; facing right, 1-8.

### COMPOSITION No. 6.

*A Marching Drill for Boys or Girls, or for a Mixed Class Composed of Alternate Ranks of Boys and Girls.*

Music: "Washington Post," Sousa. To be had also in a Victor record.

† † † † † 	† † † † † 2	† † † † † 3	† † † † † 4	arranged in a column composed of four front ranks of four pupils each (see Figure 1), the taller ones on the right. The march may also be performed by 32 pupils or 48, or any number of sixteens.
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FIG. 1.

The drill has four parts of four divisions (A, B, C, D) each. Each part has 128 counts.

## PART I.

## DIVISION A. (32 Counts.)

- (a) The ranks quarter wheel left and four steps forward; 8 counts (see Figure 2).

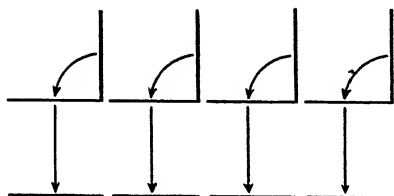


FIG. 2.

- (b) (c) and (d) repeat three times; 24 counts; 32 counts in all.

## DIVISION B. (32 Counts.)

Repeat Division A, but wheel right instead of left; 32 counts.

## DIVISION C. (32 Counts.)

Ranks 1 and 3 repeat Division A (wheel left and march forward).

Ranks 2 and 4 repeat Division B (wheel right and march forward); 32 counts.

## DIVISION D. (32 Counts.)

Ranks 1 and 3 repeat Division B (wheel right and march forward).

Ranks 2 and 4 repeat Division A (wheel left and march forward); 32 counts.

## PART II.

## DIVISION A. (32 Counts.)

- (a) The ranks quarter wheel left and 4 steps forward; 8 counts.

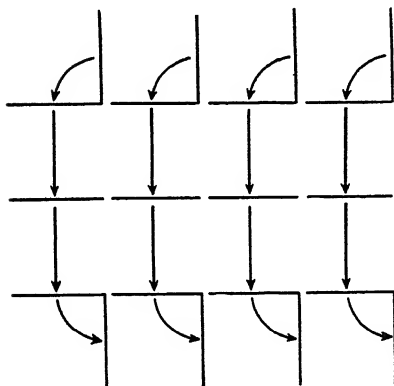


FIG. 3.

- (b) Four steps forward and the ranks quarter wheel left; counts 9 to 16 (see Figure 3).

- (c) and (d) repeat (a) and (b); 16 counts; 32 counts in all.

## DIVISION B.

Repeat Division A, but wheel right instead of left; 32 counts.

## DIVISION C.

Ranks 1 and 3 repeat Division A (wheel left and march forward).

Ranks 2 and 4 repeat Division B (wheel right and march forward);  
32 counts in all.

#### DIVISION D.

Ranks 1 and 3 repeat Division B (wheel right and march forward).

Ranks 2 and 4 repeat Division A (wheel left and march forward);  
32 counts in all.

### PART III. (Cross.)

#### DIVISION A.

(a) (b) Rank 1, a complete wheel left.

Rank 2, 4 steps forward and three-quarters wheel left.

Rank 3, 8 steps forward and half wheel left.

Rank 4, 12 steps forward and quarter wheel left; 16 counts.

(c) and (d) The cross a complete wheel left; counts 17 to 32.

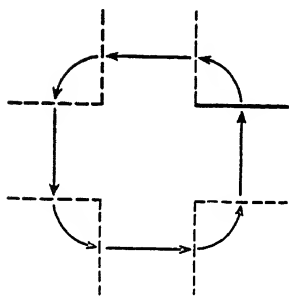


FIG. 4.

#### DIVISION B.

(a) and (b) The ranks a complete wheel right; counts 1 to 16.

(c) and (d) The cross a complete wheel left; counts 17 to 32.

#### DIVISION C.

(a) The ranks quarter wheel left and 4 steps forward; 8 counts (see Figure 4).

(b) (c) and (d) repeat 3 times; counts 9 to 32.

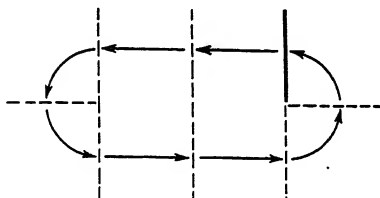


FIG. 5.

#### DIVISION D.

(a) The ranks 8 steps forward; 8 counts.

(b) The ranks half wheel left; counts 9 to 16 (see Figure 5).

(c) Repeat (a); counts 17 to 24.

(d) The cross half wheel left; counts 25 to 32.



## PART IV. (First Formation.)

## DIVISION A.

- (a) (b) Rank 1, 8 steps forward and 8 steps in place; 16 counts.

Rank 2, quarter wheel left, 4 steps forward and 8 steps in place.

Rank 3, half wheel left, and 8 steps in place.

Rank 4, quarter wheel left, 4 steps forward and half wheel left; 16 counts.

- (c) and (d) The ranks quarter wheel left and 12 steps in place; counts 17 to 32.

## DIVISION B.

- (a) The ranks half wheel left; 8 counts.

- (b) 8 steps forward; counts 9 to 16.

- (c) The ranks half wheel left; counts 17 to 24.

- (d) 8 steps forward; counts 25 to 32.

## DIVISION C.

- (a) Ranks 1 and 3, quarter wheel left and 4 steps in place.

Ranks 2 and 4, quarter wheel right and 4 steps in place; 8 counts (see Figure 6).

- (b) Ranks 1 and 3, quarter wheel left backward and 4 steps in place.

Ranks 2 and 4, quarter wheel right backward and 4 steps in place; counts 9 to 16.

- (c) Ranks 1 and 3, quarter wheel left backward and 4 steps in place.  
Ranks 2 and 4, quarter wheel right backward and 4 steps in place; counts 17 to 24.

- (d) Ranks 1 and 3, quarter wheel left forward and 4 steps in place.  
Ranks 2 and 4, quarter wheel right forward and 4 steps in place; counts 25 to 32.

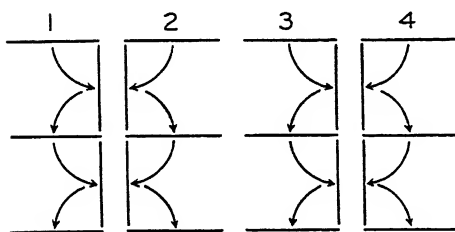


FIG. 6.

## COMPOSITION No. 7.

The exercises were written to the music, "National Emblem March," by E. E. Bagley. Victor record.

The pupils are arranged in ranks of four. Upon command, the ranks are opened left sideward.

INTRODUCTION. (20 Counts. Clinch Hands on 17th Count.)

## PART I. (64 Counts.)

1. (a) Raise arms side-upward over head to strike (knuckles back), 1-2.  
 (b) Strike sideward, 3-4.  
 (c) Reverse, 5-6.  
 (d) Return, 7-8.
2. (a) Jump to side stride position and raise arms side-upward over head to strike, 1-2.  
 (b) Strike sideward, 3-4.  
 (c) Reverse, 5-6.  
 (d) Return, 7-8.
3. (a) Turn head left and raise arms left sideward (knuckles out), 1-2.  
 (b) Circle right arm down and outward to strike over head (knuckles back), 3-4.  
 (c) Reverse, 5-6.  
 (d) Return, 7-8.
4. (a) Lunge right sideward, turn head left and raise arms left sideward, 1-2.  
 (b) Circle right arm down and outward to strike over head, 3-4.  
 (c) Reverse, 5-6.  
 (d) Return, 7-8.

5. (a) Raise arms side-upward over head to strike, 1-2.  
(b) Strike sideward, 3-4.  
(c) Reverse, 5-6.  
(d) Return, 7-8.
6. (a) Jump to side stride position and raise arms side-upward over head to strike, 1-2.  
(b) Strike sideward, 3-4.  
(c) Reverse, 5-6.  
(d) Return, 7-8.
7. (a) Turn head right and raise arms right sideward (knuckles out), 1-2.  
(b) Circle right arm down and outward to strike over head (knuckles back), 3-4.  
(c) Reverse, 5-6.  
(d) Return, 7-8.
8. (a) Lunge left sideward, turn head right and raise arms right sideward, 1-2.  
(b) Circle left arm down and outward to strike over head, 3-4.  
(c) Reverse, 5-6.  
(d) Return, 7-8.

## PART II. (64 Counts.)

1. (a) Face left and raise arms obliquely fore-upward (knuckles up), 1-2.  
(b) Swing right arm down and back, 3-4.  
(c) Reverse, 5-6.  
(d) Return, 7-8.
2. (a) Raise arms sideward (knuckles up), 1-2.  
(b) Swing arms in half circle down and inward and bend knees (finish with left forearm above and parallel with right), 3-4.  
(c) Reverse, 5-6.  
(d) Return, 7-8.
3. (a) Face right and raise arms obliquely fore-upward, 1-2.  
(b) Swing left arm down and back, 3-4.  
(c) Reverse, 5-6.  
(d) Return, 7-8.
4. (a) Raise arms sideward, 1-2.

- (b) Swing arms in half circle down and inward and bend knees (finish with left forearm above and parallel with right), 3-4.
- (c) Reverse, 5-6.
- (d) Return, 7-8.
- 5. (a) Face left, lunge left forward, raise arms obliquely fore-upward, 1-2.
- (b) Swing right arm down and back and turn trunk right, 3-4.
- (c) Reverse, 5-6.
- (d) Return, 7-8.
- 6. (a) Raise arms sideward, 1-2.
- (b) Swing arms in half circle down and inward, 3-4.
- (c) Reverse, 5-6.
- (d) Return, 7-8.
- 7. (a) Face right, lunge right forward and raise arms obliquely fore-upward, 1-2.
- (b) Swing left arm down and back and turn trunk left, 3-4.
- (c) Reverse, 5-6.
- (d) Return, 7-8.
- 8. (a) Raise arms sideward, 1-2.
- (b) Swing arms in half circle down and inward, 3-4.
- (c) Reverse, 5-6.
- (d) Return, 7-8.

EXTRA MEASURE. (Mark Time, 4 Counts.)

PART III. (96 Counts.)

- 1. (a) Face left and mark time, 4 counts (begin with left foot), 1-4.
- (b) Raise arms forward, 5.
- (c) Raise arms upward, 6.
- (d) Reverse, 7.
- (e) Return, 8.
- 2. (a) Face right and mark time, 4 counts (begin with right foot), 1-4.
- (b) Raise arms, sideward, 5.
- (c) Raise arms upward, 6.
- (d) Reverse, 7.
- (e) Return, 8.

3. (a) Face right and mark time, 4 counts (begin with right foot), 1-4.  
(b) Raise arms forward, 5.  
(c) Raise arms upward, 6.  
(d) Reverse, 7.  
(e) Return, 8.
4. (a) Face left and mark time, 4 counts (begin with left foot), 1-4.  
(b) Raise arms, sideward, 5.  
(c) Raise arms upward, 6.  
(d) Reverse, 7.  
(e) Return, 8.
5. (a) Raise left leg sideward, 1-2.  
(b) Swing left leg across in front (straight knee), 3-4.  
(c) Step left sideward, 5.  
(d) Jump left sideward (landing with bent knees), 6.  
(e) Straighten knees, 7-8.
6. (a) Face left and jump to cross stride position (left foot forward and right foot back), 1.  
(b) With a jump, change position of feet, 2.  
(c) With a jump, change position of feet, 3.  
(d) With a jump, change position of feet, 4.  
(e) With a jump, face right and stand in position, 5-8.
7. (a) Raise right leg sideward, 1-2.  
(b) Swing right leg across in front, 3-4.  
(c) Step right sideward, 5.  
(d) Jump right sideward (landing with bent knees), 6.  
(e) Straighten knees, 7-8.
8. (a) Face right and jump to cross stride position (right foot forward and left foot back), 1.  
(b) With a jump, change position of feet, 2.  
(c) With a jump, change position of feet, 3.  
(d) With a jump, change position of feet, 4.  
(e) With a jump, face left and stand in position, 5-8.

9. (a) Raise left leg sideward, 1-2.  
(b) Swing left leg across in front, 3-4.  
(c) Step left sideward, 5.  
(d) Jump left sideward, 6.  
(e) Straighten knees, 7-8.
  10. (a) Face left and jump to cross stride position (left foot forward and right foot back), raising left arm forward and right arm back, 1.  
(b) With a jump, change position of feet and arms, 2.  
(c) With a jump, change position of feet and arms, 3.  
(d) With a jump, change position of feet and arms, 4.  
(e) With a jump, face right and stand in position, arms down, 5-8.
  11. (a) Raise right leg sideward, 1-2.  
(b) Swing right leg across in front, 3-4.  
(c) Step right sideward, 5.  
(d) Jump right sideward, 6.  
(e) Straighten knees, 7-8.
  12. (a) Face right and jump to cross stride position (right foot forward and left foot back), raising right arm forward and left arm back, 1.  
(b) With a jump, change position of feet and arms, 2.  
(c) With a jump, change position of feet and arms, 3.  
(d) With a jump, change position of feet and arms, 4.  
(e) With a jump, face left and stand in position, arms down, 5-8.
- After 32 counts for an intermission, repeat the whole drill.

## APPENDIX VIII.

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### *Minimum Play Space and Equipment.*

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#### A. ELEMENTARY SCHOOLS AND SMALL PLAYGROUNDS.

*Minimum Play Space*—(a) For schools having less than 200 pupils there should be an unobstructed outdoor play space of 2000 square feet plus 20 square feet for each enrolled pupil.

(b) For schools having more than 200 pupils there should be an unobstructed outdoor play space of 2000 square feet plus 30 square feet for each enrolled pupil.

(c) For use during inclement weather there should be in schools of less than 200 pupils an unobstructed play room or gymnasium not less than 30 by 85 feet, and for schools of more than 200 pupils at least two such spaces.

*Play Equipment*—The minimum play supplies for one year in a school of less than 200 pupils should be: Two soccer footballs (for all forms of gymnastic games), one volleyball, three indoor baseballs and one bat.

The stationary apparatus equipment, if such can be provided, should consist of one giant stride, two low horizontal bars, one jump pit, one swing frame with four seats.

For schools of more than 200 pupils these supplies and equipment should be increased proportionately.

## B. HIGH SCHOOLS AND LARGE PLAYGROUNDS.

*Minimum Space*—The outdoor play space should be large enough to allow the playing of vigorous games, and the practice of the standard athletic events. While an adequate athletic field some distance from the school is very useful, a smaller space immediately adjoining the school is of greater value. This unobstructed play space should be not less than 40,000 square feet. If it is possible to secure a field large enough for a full-sized baseball field, this would be extremely useful at all times of the year.

The gymnasium space should be large enough to accommodate all pupils not less than two periods per week. Forty square feet of floor space per pupil is necessary. In large schools this means several gymnasiums. It is better to have several small gymnasiums than one large one. A space used as a gymnasium should, however, have not less than 3000 square feet.

*Equipment*—The equipment for the play field should consist of a sufficient number of balls, bats, hurdles, jump pits, shot, etc., necessary for a vigorous play life of high school students.

The equipment of the gymnasium should be very simple, consisting mainly of types of apparatus allowing mass instruction.

#### UNOBSTRUCTED PLAY SPACE NEEDED FOR SCHOOL GAMES.

1. *Ring Games* (Cat and Mouse type)—A circle of 25 feet is needed for 30 to 40 players. This is a total of 625 square feet, equaling 18 square feet per player.

2. *Tag Games*—A field 35 by 40 feet is needed for 30 to 40 players; 1400 square feet equals 40 square feet per player.

3. *Play Apparatus*, like Giant Strides, Swings, Ladders, Bars, etc., employ from 15 to 20 players—Each piece of apparatus needs about 700 square feet; equals 40 square feet per player.

4. *Dodgeball*—A circle of 45 feet is needed for 30 to 40 players; 2000 square feet equals 50 square feet per player.

5. *Volley Ball*—A court 25 by 50 feet is needed for 20 players. With a little space at the sides an oblong, 30 by 55 feet, is needed; 1650 square feet equals 80 square feet per player.

6. *Captain Ball*—The court for 20 players is 30 by 60 feet. The oblong space needed is 35 by 65 feet; 2275 square feet equals 113 square feet per player.

7. *Playground Ball*—A court 60 by 70 feet is needed for 20 players. The oblong necessary is 65 by 75 feet; 4900 square feet equals 245 square feet per player.

8. *Basket-ball*—A court 50 by 70 feet is needed for 10 players. The oblong space needed is 55 by 75 feet; 4000 square feet equals 400 square feet per player.

9. *Football*—The field for 22 players is 160 by 330 feet; 52,800 square feet equals 2400 square feet per player.

10. *Baseball*—The field for 18 players is 250 by 250 feet; 62,500 square feet equals 3472 square feet per player.



## COMPOSITE PLAY-COURTS.

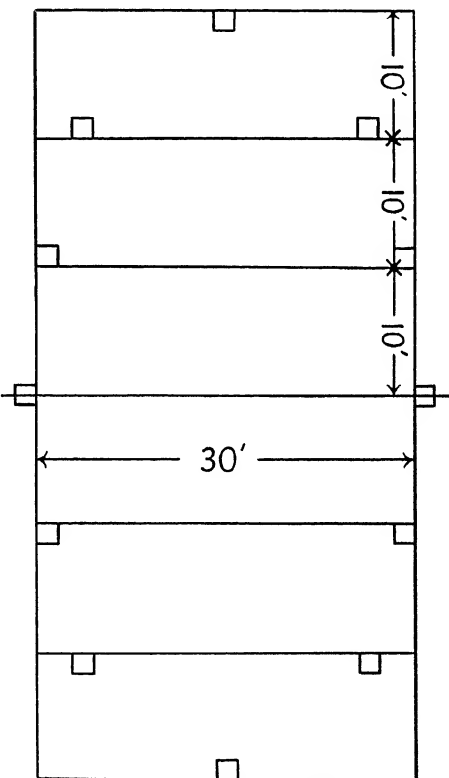
Permanent courts on a playground or in a gymnasium are a definite means for securing more play. This is especially true if one considers many of the more modern games which are now becoming well known to all boys and girls. Frequent and extensive experimentation has resulted in the evolution of two composite fields that can easily be painted on the bricks or cement of schoolyards, or inlaid with narrow boards set up on their edges in the earth of other grounds.

## COURT No. 1.

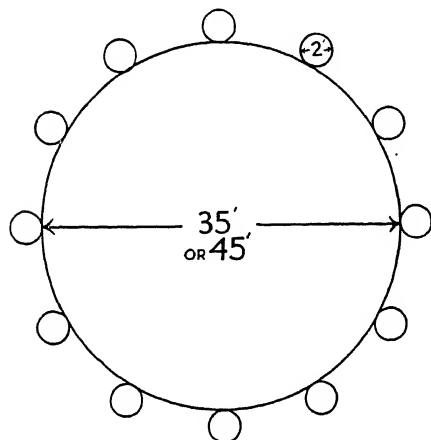
The size of this court is 30 x 60 feet. The parallel fields are each 10 x 30 feet. The bases are 18 inches square.

The games that may be played on this court are: Endball, Corner Ball, Captain Ball, Dodgeball (in a square), Progressive Dodgeball, Base Dodgeball, Rabbits, Prisoners' Base, Promotion Ball, Volley Ball and Battle Ball.

Some of these games must be modified slightly. If, for instance, Rabbits is to be played with a captain, a line must be drawn vertically through the center; for Promotion Ball the bases lie more in an oval than in a circle; for Endball the end base (10 feet) is rather too wide; while for Prisoners' Base the prisons should be drawn at the extreme right of the base line (if played on the full-sized field). These changes, however, can be made quickly with chalk on a paved playground, or



scratched in with the heel on an earth playground. Dodgeball can be played in a square as well as in a circle. If the square is too small for older boys a rectangle composed of four (or more) fields may be used.



#### COURT No. 2.

The diameter of this court is 35 or 45 feet.

The diameter of the small circles is approximately 2 feet. Strong barrel hoops will answer for these circles on earth playgrounds.

For girls the 35-foot diameter is preferable.

The games that may be played on this court are Dodgeball in a circle, Base Dodgeball, Captain Dodgeball, Tower Ball, Promotion Ball for older pupils, Toss-up, Pussy Wants a Corner or any other game requiring a definitely outlined circle.

*Play Surface*—The ideal play surface is grass. This, however, is an impossibility in schoolyards. The ring games for the younger children and some of the vigorous games of the older players make it advisable to have at least one-half of the school yard nearest the building paved with cement, asphalt or brick. The rest of the yard should be built up with a sub-base of at least 12 inches of clean cinders, upon which should be placed a layer of fine (less than half-inch) macadam. The top of this built-up surface should be finished with a layer of fine crushed stone (screenings). Each one of these layers should be rolled with a heavy steam roller. This last layer of very fine stone must be renewed perhaps every year or two, the frequency depending upon the use the playground is put to. The playground is, perhaps, that part of a school plant that has the hardest usage. It must, therefore, be looked after at least as frequently as other parts of the school plant that have a great deal of wear and tear.

## APPENDIX IX.

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*Information Relating to the Management of Summer Playgrounds, Swimming Centers and School-Year Playgrounds.*

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Expert supervision and direction is as necessary in recreation work as in any other kind of work. Most of the following rules are taken from the pamphlet regulating the summer and recreational activities of the Philadelphia Board of Public Education. With slight modifications they are applicable everywhere.

## A. VACATION PLAYGROUNDS.

1. (a) Each playground is under the control of one or more teachers. Every playground also should have a janitor.

(b) An applicant for a teacher's position should have some experience in playground work.

In Philadelphia playground teachers' certificates are granted to teachers who have satisfactorily passed the playground course given by the Board of Education.

Assistant teachers may be appointed from regular class-teachers, senior students in normal schools, and from students in colleges and universities who show the proper qualifications.

3. The head teacher has full charge of the playground, and assigns all work to the other teachers, assistants and janitors.

4. Applicants for positions should understand that playground work is of a very strenuous nature, demanding physically well-formed, active and sympathetic teachers, and that no one incapable of bearing a prolonged mental and physical strain should apply. Being fond of children, or capable of umpiring a game of basket-ball is not the only requirement for a playground teacher. Teachers must be more than nurses, or high-grade policemen or coaches. Playground teaching is an accomplishment which must be acquired by hard, conscientious training.

## GAMES AND DANCES.

The following application cards are used in Philadelphia:

THE BOARD OF PUBLIC EDUCATION, PHILADELPHIA.

APPLICATION FOR A POSITION IN THE SUMMER PLAYGROUNDS.

Send this application to the Director of Physical Education, Stock Exchange Building, before March 1st.

Name..... School.....

Residence..... Telephone.....

If it is impossible for you to teach any time during July and August, state this definitely .....

Tabulate in the following the last three playgrounds in which you taught:

Month and Year.	Playground.	Position Held.	Names of Associates.
1. ....	.....	.....	.....
2. ....	.....	.....	.....
3. ....	.....	.....	.....

If you never have had a playground position under The Board of Public Education in Philadelphia, please fill out the blanks on the opposite side. (over)

Age..... Color..... Married?.....

Have you a teacher's certificate?..... From where?.....

Where are you teaching (or studying)?.....

What preparation have you had for playground work?.....

.....

Underline *once* the things you are prepared to teach, *twice* your specialties.

Song Games	Paper Folding	Other Activities.
Gymnastic Games	Cardboard Sloyd	.....
Team Games	Raffia and Reed	.....
Track and Field Work	Basketry	.....
Apparatus Work	Hammocks	.....
School Dances	Chair Caning	.....
Songs—Stories	Woodwork	.....

(over)

5. The vacation playgrounds generally are open during July and August, six days per week. As a rule there are two sessions per day, the morning session being from 9.00 to 12.30 o'clock, the afternoon session from 1.30 to 5.00 o'clock. The grounds are opened at 8.30 o'clock, remain open over noon, and are not closed before 5.15 o'clock. Where local conditions make it advisable, these hours may be changed.

6. It is wise to have the applications for teaching positions come in early, so that the prospective teachers may be interviewed.

#### SALARIES.

7. The following information is taken directly from the Philadelphia schedule:

#### *Teachers in Playgrounds.*

	Per Month.
Class E.....	\$120.00
Class D.....	110.00
Class C.....	100.00
Class B.....	90.00
Class A.....	70.00

No teacher shall be eligible for a Class B position who does not hold a playground teacher's certificate.

No teacher of Class B, C or D shall be advanced to a higher class who has not had at least 2 years' experience in the next lower class, and whose service has not been certified by the Superintendent of Schools as so efficient as to warrant such advancement.

Teachers of Class E shall be employed only in playgrounds having at least three teachers, and not more than one Class E teacher shall be employed in any playground.

NOTE—(1) Playground assignments are only for one month. Should the interest of the service demand it, a teacher of Class B, C or D may be assigned for two months.

(2) Teachers of Class A may be assigned for any part of a month.

(3) Class A teachers are placed on the eligible list in accordance with

their rating for work done during the Training Course for Playground Teachers. Persons who have not attended this course may secure places upon the eligible list by attending an examination held for this purpose. (For detailed information address the Examiner.)

Janitor..... \$30.00 per month

#### PREPARATION.

8. (a) In small schoolyards, the playground work principally is the care and instruction of young boys and girls. Teachers in such playgrounds must have a thorough preparation in games, stories and occupation work suitable for children from 4 to 12 years of age.

(b) In the larger schoolyards, where boys and girls from 4 to 16 years assemble, there are two or more teachers, one to take care of the smaller children, and the other (if possible a man) to look after the older children. This teacher for the older children should have some knowledge of handwork suitable for these pupils—e. g., reed and raffia work, chair caning, hammock making, woodwork, etc. He also must have a knowledge of team games, and of easy apparatus work.

9. All teachers should have a good working knowledge of many games, songs and stories. They should be competent to select songs and stories for their educational and moral values; and, as playground teachers are expected to teach songs, they must possess a "singing voice."

#### DUTIES OF TEACHERS AND JANITORS.

10. *The Teacher in Charge* of a playground is responsible for the moral and physical welfare of the children. He (or she) should seek the sympathetic interest and hearty co-operation of the people of the neighborhood. The head teacher must have good executive ability, be capable of conducting and organizing the work in every department.

He is responsible for the proper care and condition of all apparatus and supplies; also for all reports and statistics. Accidents or unusual disturbances must at once be reported in writing to the office.

11. *The Assistant Teacher* shall be responsible for all work assigned by the teacher in charge of the playground. He (or she) shall perform to the best of his ability every requirement of the program.

12. *The Janitor* shall help the teacher in maintaining order, and to make the playground an attractive and welcome place for boys and girls. He is responsible for all play apparatus and play materials at the close of each session; and shall see that seats, benches or chairs are in place and that all swings and apparatus are put up at 8.30 A. M. and taken down not earlier than 5 P. M. He shall examine all play apparatus each day and make all necessary repairs. He shall also give reasonable assistance in the distribution of small toys and games and keep a careful watch upon all play materials. The playground must be kept clean. The sand bin must be kept free from rubbish and the sand must be wet whenever the teacher in charge advises.

Toilets must be clean, and careful oversight kept upon them, and all loitering around them prevented.

#### PROGRAMS.

13. (a) While it is not advisable to have a "cast iron" program, it must be understood that every playground must have a program, elastic and suited to its conditions, which may be varied according to temperature, rain or other temporary local conditions.

(b) The number and kind of songs, games and other activities always must depend upon the conditions found in each particular playground.

(c) It is to be understood that the change from one activity to another is not always to take place at the minute suggested in the programs. If the children are in the midst of an interesting game do not make a change.

(d) The program should be arranged so that the afternoon and morning sessions shall have sufficient change and variety of activities to promote the interest of those attending. If, as a rule, younger children attend in the morning, then the activities should be arranged largely for young children. Care must be taken not to plan a program for children between the ages of 10 and 14 years when the majority of children in a playground are under 10 years. For the opening exercises the songs, talks, stories must be arranged for younger and older children.

#### TYPICAL PROGRAMS.

14. As a helpful suggestion to the teacher in arranging activities, two programs are outlined somewhat in detail; one for morning, typical for a play-

ground attended by many young children, in charge of older brothers or sisters; the other a program for the afternoon session of a playground attended largely by older boys and girls.

### I. MORNING PROGRAM. (For Younger Children.)

The yard is cleaned and opened by the Janitor at 8.30 o'clock.

8.30 to 9.00—*Free Play* (janitor in charge).

9.00 to 9.30—*Morning Exercises. Songs, Nature Talks or Stories.* For instance: Hymn—Father, We Thank Thee. Songs relating to the weather and season—i. e., Good Morning to You, Glorious Sun; Good Morning, Pleasant Sunshine; Wake, Says the Sunshine; or songs emphasizing the season; or songs connecting with the thought to be developed by the teacher during the story. Tell the story of Bennie's Sunshine; or have Rhymes, Finger Plays or Sense Games.

9.30 to 10.00—*Distribute Small Play Materials.* Such as sand-buckets, bean bags, horse lines, ring toss, quoits; also books, etc. *Free Play* (under direction of the teachers).

10.00 to 10.30—*Marching.* For instance: For younger children, simple marching and rhythmic exercises—Flying Birds, Galloping Ponies, Skipping, Creeping, Running, etc. *Games for Younger Children.* For instance: Little Children, Come Let Us Form a Ring; Did You Ever See a Lassie? How Do You Do, My Partner? Drop the Handkerchief; Sunbeams; Spin the Platter; Quiet Game. Older children during this time, under direction of a leader, are at play on the apparatus or with quoits, ring toss, etc.

10.30 to 11.00—*Games of Higher Organization, Team Games for Older Children.* For instance: Fistball, Endball, Corner Ball, Prisoners' Base. Young children during this time play in the sand, on the swings, with bean bags, etc. *Folk Dances or Directed Work on the Apparatus.* For instance: Class work on the Giant Stride, on the Ladder, or on the Horizontal Bar. Or *Folk Dances:* The Carrousel: I See You; Come, Dear Partner, Dance With Me; Shoemakers' Dance; Gustaf's Skoal, etc.

11.00 to 12.00—*Occupation Work*, conducted in groups of younger and older children having a leader in charge of each group. For instance: For younger children, paper construction work; simple exercises in furniture or paper folding or simple winding exercises in raffia making picture frames.



Older children make baskets with raffia or reed, make hammocks, or cane chairs.

12.00 to 12.30—*Free Play and Dismissal.*

12.30 to 1.30—Luncheon Period.

15. (a) The work in the program for a large playground visited mainly by older children, in which a man teacher takes charge of the older children, must necessarily be of an advanced character. Strict attention must be given to the proper and correct use of the gymnastic apparatus. Teach the proper use of the giant stride, the ladder and other apparatus. For instance: Do not allow the ropes of the stride to be tied together for swings; allow no sitting on the ladders, etc.

(b) Various forms of track and field work should be taught. For instance: the dashes, the length and kind being determined by the character of the yard; running broad or high jump; standing broad or high jump; or hop, step and jump; the triple standing jump; basket-ball far-throw; relay races in which all may participate; plain relays in shuttle form; or obstacle relays.

## II. AFTERNOON PROGRAM. (For Older Children.)

1.30 to 2.00—*Patriotic Songs.* *Songs and Stories* emphasizing ideas of service. For instance: America; Hats Off When the Flag Goes By; There Are Many Flags of Many Lands; Betsy Ross; Salute the Flag, etc. After the singing tell a hero story, like How Cedric Became a Knight, etc. (see list of stories).

2.00 to 2.30—*Free Play* (under supervision of the teachers).

2.30 to 3.00—*Track and Field Work.* Dashes—Relay races in shuttle form or Obstacle Relay. During this time give to the younger children games of skill like Ring Toss, Potato Races, a leader being in charge.

3.00 to 3.30—*Team Games of High Organization for Girls.* For instance: Captain Ball or Volley Ball. Let the boys play Quoits or Tether-ball during this time, and give to the younger children the Swings, Teeter-boards, etc.

3.30 to 4.00—*Team Games of High Organization for Boys.* For instance: Hand Baseball, Battle Ball, Progressive Dodgeball. Let the girls play Ring Toss or Bean Bag games during this time. Encourage girls to play games previously taught, under the leadership of one of their own number.

4.00 to 5.00—*Occupation Work*; or *Team Games*; or *Folk Dances*. For instance: Cardboard Sloyd or Scrap-book making, grouping the pictures with some idea of intellectual development, relating perhaps to the literature of great men and women. For the boys, have knife work. Kites can be made; put the frame together, paste on the paper decorated with the boys' own designs. Or if *Team Games* are to be played: Rabbits, Prisoners' Base, etc. Or, if *Folk Dances*: Will You Dance With Me? I See You; Come, Little Partner; The Wind; Strasak; German Clap Dance, etc.

### III. SPECIAL PROGRAMS.

16. One afternoon of each week a series of patriotic songs, games or some suitable review of the work should be presented. Saluting the flag, or, where possible, a flag raising exercise with suitable marching and songs is also appropriate, especially in the so-called "foreign districts." These special programs are to be arranged each week and an effort made to create through them a neighborhood interest in the playground. Invite the parents to be present. Interest civic organizations to send representatives.

#### WHERE SONG GAMES MAY BE FOUND, SUITABLE FOR CHILDREN UNDER 10 YEARS.

1. *Ring Games*. Forming the ring. First, Second and Third Ring Songs by Patty Hill.
2. *Imitation Games*. Laddie and Lassie (Eleanor Smith, No. 2); Farmer in the Dell; Here We Go 'Round the Mulberry Bush; The Musician (Marie Hofer).
3. *Pursuit or Teasing Games*. We All Stand Here in This Nice Ring; Chasing the Squirrel; Drop the Handkerchief (GAMES AND DANCES).
4. *Social Games*. As I Was Going Down the Street (Hofer); I Went to Visit a Friend One Day (Poulsson).
5. *Partner or Courtesy Games*. Emphasizing Social Relations; How Do You Do, My Partner (Hofer); Let Your Feet Tramp (Hubbard); Come, Dear Partner, Dance With Me (GAMES AND DANCES).
6. *Activity Games* (where rhythm is dominant). The chief object is bodily exercise and development. See Saw; Rocking-horse (Smith); The Swing (Gaynor); Here We Dance Looby Loo; Oats, Peas, Beans and

Barley Grow; Jolly is the Miller; Muffin Man; I See You; Carrousel; Will You Dance With Me? (GAMES AND DANCES).

7. *Marching Games.* (Line and Circle.) We March Like Soldiers, Left, Left; Listen to the Music (Gaynor); Soldier Boy (Hofer); The Snail; Needle's Eye; Twining the Wreath; The King of France (Hofer); The Arch; One by One; Salute the Flag (Gaynor).

8. *Games Representing Human Activities.* The Farmer; The Baker (Blow); The Blacksmith (Neidlinger); The Miner; The Shoemaker (Gaynor); Wheelwright (Blow).

9. *Ball Games* for very young children, with song. Bouncing, Tossing; In My Hand a Ball I Hold (Jenks and Walker and Gaynor Books).

10. *Finger Plays.* Here's a Ball for Baby; A Little Boy's Walk; The Little Mice Are Creeping; Beehive; Anthill (Poulsson).

11. *Sense Games.* Seeing, Hearing, Touch, Guessing: Songs to be found in the Gaynor Books, Jenks and Walker, Kate Douglass Wiggin (Kindergarten Chimes).

12. *Rhymes. Counting Plays and Memory Gems.* For instance: Over in the Meadow; Whittier's Child Life; Mother Goose, etc.

#### LIST OF DANCES SUITABLE FOR CHILDREN OVER 10 YEARS.

Carrousel.	The Wind.
I See You.	See Saw.
Will You Dance With Me?	Swedish Ring Dance.
Shoemakers' Dance.	Swedish Clap Dance.
Danish Dance of Greeting.	German Clap Dance.
Gustaf's Skoal.	Strasak (Annie Goes to the Cabbage Field).

#### GAMES FOR CHILDREN OVER 7 YEARS.

Games may be classed as: I. Gymnastic Games; II. Ball Games and as III. Team Games. These (rather arbitrary) divisions are again subdivided into several degrees of difficulty. A few games, which every teacher should know, are mentioned under each heading. Teachers are expected to learn as many more games as possible so as to be equipped for all the extraordinary demands which their playground will be certain to make upon them. GAMES AND DANCES will be a safe guide for suitable additional games.

## I. GYMNASTIC GAMES.

1. Easy Games: Cat and Mouse; Tag Games (plain tag, hand tag, squatting tag).
2. Medium Games: The Beetle Is Out; Third Tag and Run; Jumping Circle; Fox and Chickens.
3. Difficult Games: Three Deep; Lame Goose.

## II. (a) BALL GAME AND (b) RACES.

1. Easy (a) Bean Bags (various forms of tossing and catching) ; Toss Into a Ring; Bagboard Tossing; Teacher-ball.  
(b) Running Races over short distances.
2. Medium (a) Tossing and Catching a Basket-ball; Toss Up (name the catcher) ; Teacher-ball (toss at greater distances) ; Passball.  
(b) Hopping Races over short distances; Potato Races; Pass the Bean Bags—Bag Relay; Handicap Races (older boys carrying a companion, jump over obstacles, etc.).

## III. TEAM GAMES AND RACES.

1. Easy Games (of low organization). Dodgeball in a circle; Rabbits; Battle Ball; Endball; Corner Ball; Plain Relay; Obstacle Relay (over, under or around certain objects; executing a roll-over, etc.).
2. Difficult Games (of high organization). Prisoners' Base; Volley Ball; Captain Ball; Hand Baseball; Handball; Captain Dodgeball; Progressive Dodgeball.

The games spoken of are to be found in GAMES AND DANCES.

## A LIST OF SONGS SUITABLE FOR ALL CHILDREN.

*Patriotic Songs:* America; When the Flag is Full of Stars; You're a Grand Old Bell; My Dreams of the U. S. A.; Hats Off When the Flag Goes By; Miss Liberty; My Own U. S. A.; Salute to the Flag. The National Hymns of Other Nations—*i. e.*, these to be governed by the neighborhood in which the playground is located.

*Nature Songs, etc.* The Bird's Nest; The Moon Boat; Greeting to the Sun; The Crow (Gaynor).

*Flower Songs*—e. g., Dandelion; Buttercups; Daisies; Sweet Pea Ladies, etc. (Gaynor).

A. B. C. Song; New Yankee Doodle; Rounds; Hark, Hear the Bell, Boys; Three Blind Mice.

#### A LIST OF STORIES SUITABLE FOR LITTLE CHILDREN UNDER 7 YEARS.

(The books in which the stories may be found, or their authors, are mentioned first.)

Beatrice Poster: Peter Rabbit.

Jane L. Hoxie: Ludwig and Marleen.

Emily Poulsson: Go to Sleep Story; Wake Up Story.

Maud Lindsay: The Little Gray Pony; Dust Under the Rug; Search for the Good Child; Wishing Wishes.

Sara C. Bryant: Raggy Lug.

Kipling: The Elephant's Child.

Heart of Oak Books: The Three Bears.

Klingensmith: The Little Red Hen, Who Found a Grain of Wheat.

Elizabeth Harrison: Hans and the Four Big Giants; How Little Cedric Became Knight; Prince Harweda; The Magic Prison; The Line of Golden Light.

#### STORIES FOR CHILDREN OF ALL AGES.

Elizabeth Harrison: In Story Land.

Tanglewood Tales: Dragon's Teeth.

Heart of Oak, Volume IV: King of the Golden River.

McDonald: North Wind; Princess Daylight.

Brooks: Story of the Odessey; Boy Heroes.

Mabie: Heroes Every Child Should Know.

McGregor: Stories of King Arthur's Knights.

Edgar: Boyhood of Great Men.

Lang: Stories from the Faerie Queen; Yellow Fairy Book; Red Fairy

Book; Blue Fairy Book.

Tappan: The Children's Hour.

Klingensmith: Household Stories for Little Readers.

Grinnell: Blackfoot Lodge Tales (Indian Folk Stories).

Bailey and Lewis: For the Children's Hour; St. George and the Dragon.

Eggleston's Stories of Great Americans for Little Americans.

Eva M. Tappan, Volume IV: Beowulf the Hero.

Baldwin: Siegfried; Fifty Famous Stories; Thirty More Famous Stories.

Holbrook: Nature Myths.

Guerber: Myths of Northern Lands; Myths of Greece and Rome.

Yonge: Book of Golden Deeds.

Pyle: Merry Adventures of Robin Hood.

Kipling: Just-So Stories.

Scudder: Children's Books; Sleeping Beauty.

Morton: Heart of Oak.

#### SUGGESTIONS TO THOSE WHO ASPIRE TO BECOME SUCCESSFUL PLAYGROUND TEACHERS.

1. Prepare for your day's work. Success in any line is always the result of faithful sympathetic work based upon careful preparation.

2. Be punctual. Always arrive at your post so as to have ample time for preliminary arrangements. Do not leave before the official time for closing. When you leave be certain that your playground is in good condition.

3. Be dignified, yet sympathetic. Look upon your opening exercises as that part of your playground work which ought to have an elevating influence upon all children. Allow nothing to go on in the ground at this time that will interfere with these exercises.

4. Be thorough in what you undertake. The words of songs must be known if children are to enjoy singing; also, the rules of a game must be understood if the game is to do more than amuse for an instant.

5. Insist upon order. Freedom does not mean disorder or license. Orderly procedure gains the good will of all children, even the wildest. During the occupation period, order is essential if your pupils are not to

degenerate into a mob. One thing, however, is never to be lost sight of, namely, that all playground work must be of a much freer character than is customary in most schoolrooms.

6. Lastly and chiefly, do not regard yourself as a high-grade policeman. Try to understand child nature. Enter heartily with a childlike spirit into the children's plays and games. Then, with adequate preparation and faithful service, you have all reason to expect success.

### C. SWIMMING CENTERS. (During Vacation.)

1. The swimming centers are established in conveniently located public baths of the city.

2. Each center has two teachers; a man to teach the boys and a woman to teach the girls. Swimming instruction is primarily for pupils of the fifth school grade, the children averaging 11 to 12 years of age. These pupils are arranged in squads of four (to six) and receive two half-hour lessons per week. Mass instruction methods are used in teaching. The swimming movements are first explained on dry land, then, when good co-ordination is gained, swimming belts and water wings are used for instruction in the basin. The majority of pupils swim fairly well after they have had eight lessons. From time to time those who can swim with a good breast stroke are given a chance to pass an efficiency test. This test consists of swimming the breast stroke continuously for twenty minutes.

3. In order to secure an appointment as a teacher of swimming, the applicant must, during January or February, fill out an application blank. The applicant must further demonstrate his practical ability as a teacher of swimming and show personal efficiency at a time and place set. Applicants must have a complete theoretical and practical knowledge of the breast stroke.

4. Instruction is given during ten weeks at the swimming centers. The season is divided into two terms of five weeks each, six days per week. Swimming teachers are paid at the rate of \$1.00 per hour.

5. Teachers are required to keep a strict account of property, such as water wings, suits, belts, etc., entrusted to their care. At the close of their term they are required to report upon the work accomplished.

## D. SCHOOL - YEAR PLAYGROUNDS.

In addition to the summer playgrounds, the board conducts playgrounds during the ten months of the school year in a number of properly equipped schoolyards.

1. During July and August play upon these grounds is conducted as per the schedule of hours and salaries governing the vacation playgrounds.

2. During the other ten months the school-year playgrounds are open as follows: (a) On school days until 5.30 o'clock; (b) on Saturdays and school holidays (Sundays excepted), from 9 until 12 and from 1 until 5.00 o'clock. Local conditions may make it necessary to change these hours.

3. A teacher is in charge of every ground. The janitor of the school hangs up and takes down the apparatus; he also has the same in charge after play time.

4. The salary of the teacher is \$1.00 per hour.

Where these positions are filled by grade teachers, said teachers are selected from the teaching corps of the school where the playground is located; different teachers being assigned on different days of the week, in order that the regular school work of every class may receive its full share of attention.

5. The salary of the janitor is \$5.00 per month.

6. The teachers conduct and supervise the play in the spirit outlined in the instructions for the guidance of playground teachers. They send a monthly report upon attendance and other matters of interest to the Director of Physical Education.

7. Teachers and janitors are under the special supervision of the principal of the school.



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